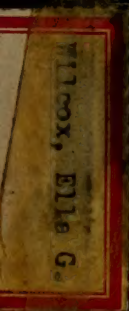


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63 Beacon Street
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BOSTON UNIVERSITY
GRADUATE SCHOOL

Thesis

IMPRESSIONS OF THE CHINESE
AS SHOWN BY
AMERICAN FICTION OF THE NINETEENTH CENTURY

by

Ella Wilcox

(B.S.E., Boston University, 1930)

submitted in partial fulfilment of the
requirements for the degree of

Master of Arts

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I. INTRODUCTION

The romantic allure of China has fascinated folk from the days of Marco Polo, and not the least to fall beneath its enchantment were the Americans, especially of the nineteenth century. From this distant land came rumors of strange customs, and of queer, slant-eyed, yellow-skinned people, whose men wore their hair in pig-tails, and whose women hobbled along on tiny, silken-shod feet.

The gorgeous pageantry of the East, the mysteries concealed in remote corners of ancient, high-walled cities, and the tales told in the sing-song intonations of a foreign tongue--all these offered a fertile field to writers of fiction who are ever alert to catch the new, the unique, and the colorful.

It is one purpose of the author of this essay to find to what extent China was utilized in nineteenth century fiction, and to establish a bibliography; to discover the avenues by which information on China reached America, and the various responses to it that led to having such a bibliography. Another purpose, which is the main problem to be dealt with, is to determine which aspects of Chinese Civilization were exploited by these writers in producing their books, and to decide to what extent they may be deemed authentic when contrasted with each other, or when compared with standard works like Samuel Wells William's The Middle Kingdom, Arthur H. Smith's Chinese Characteristics, or Edward T. William's, China: Yesterday and Today.

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The romantic vision of China has fascinated folk from the days of Marco Polo, and not the least to fall beneath its enchantment were the Americans, especially of the nineteenth century. From this distant land came rumors of strange customs, and of great, silent-eyed, yellow-skinned people, whose men wore their hair in pig-tails, and whose women hobbled along on tiny, silver-shod feet.

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good fiction; and to show what influence, if any, it had, first, on the American concept of the period, and secondly, on American relations with China.

The first type of literature was a popular source of knowledge of a large portion of Western readers of the nineteenth century. But how was the foundation for that fiction laid? From what source had information come before we opened trade with the "co-bangs" at Canton in 1784? Doubtless, most of it had been gained from the British seamen from whom we purchased tea. They contributed many fantastic stories of the terrors encountered in their commerce with the strange heathen who lived in a mysterious tizzy-turvydom. That these stories had no foundation in fact was later proved, but then they were quite readily believed, and this misconception contributed to the anachronism which grew up around the "old China Trade."

Thus China became the answer to the need for commerce, to the initiation of a foreign policy, to the rising tide of evangelism, and to fiction writers seeking "green pastures" far away. And as China met these needs, how did the intercourse of each group--the commercial, the political, the social, and the literary--become sources of information to acquaint Americans with the Chinese culture? How did Americans respond to these various contributions, and why did they respond as they did?

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II. AVENUES OF INFORMATION AND OUR VARIOUS RESPONSES TO IT

What strange ideas one would have about the Chinese if all one could ever know about them came through the reading of fiction. Yet that type of literature was a popular source of knowledge of a large portion of Western readers of the nineteenth century. But how was the foundation for that fiction laid? From what source had information come before we opened trade with the "co-hongs" at Canton in 1784? Doubtless, most of it had been gained from the British seamen from whom we purchased tea. They contributed many fantastic stories of the terrors encountered in their commerce with the strange heathen who lived in a mysterious topsy-turvydom. That these stories had no foundation in fact was later proved, but then they were quite readily believed, and this inception contributed to the enchantment which grew up around the "old China Trade."

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(1) Deane, Tyler, *Americans in Eastern Asia*, Macmillan, p. 3

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these various contributions, and why did they respond as they

did?

A. The Commercial Approach

What factors were responsible for the beginnings of our commerce with the East Indies?

Tea from the Far East forged another link in the chain of evidence against English tyranny, and eventually America was led into a war in 1775 which destroyed her trade with the mother country. Furthermore, England would never permit America to continue so lucrative a trade as that with the Colonies which she had retained, and, since victory without commerce was economically worthless, there was but one thing to do--"scour the seven seas" to acquire it. Thus, by reason of this "scouring" our trade with the East Indies started.

Tamely restoring order out of chaos under the Articles of Confederation did not appeal to the triumphant privateers. The challenge of "beating England at her own game" and the patriotic urge of the country to seek traffic abroad aroused them to breach the barriers erected by the East India Trading Company. "The term of East Indian Trade itself belongs to the generation which immediately followed the close of the American Revolution. One finds it in the literature of the day and in the speeches in Congress. The use of the term is important. The Americans viewed Asia as a whole and called it the East Indies."⁽¹⁾ To the lay, the Far East was little more than a myth, for Dennett writes: "At the close of the Revolution we cannot call by name

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(1) Bennett, Tyler, Americans in Eastern Asia, Macmillan, p. 3

more than one or two Americans (native born) who had even been on the coasts of Asia and in 1784 probably there was not a half dozen people on all the Atlantic seaboard who had any first hand knowledge whatever of the other side of the world."(1)

Yet our seamen, familiar only with the Atlantic coastline, without "either charts or proper nautical instruments to guide them to their distant goal, in ships so small that today they would scarcely venture outside a harbor, were soon finding their way through the Indian Ocean and beating up the China coast with the southwest monsoon."(2)

"The first Americans went to Asia because they had to go-- they had to go everywhere."(3) Through the British seamen they heard there was a market in China for ginseng. In December, 1783, the Harriet, a fifty-five ton sloop sailed from Boston with a first cargo of the aromatic root. But Captain Hallet sold out at the Cape of Good Hope and lost the opportunity to be the first in China. In 1785, a ship fitted out by Robert Morris, the Empress of China, under Captain John Green (was the) was the first to present the American colors at Canton.

The return of the Empress of China caused a nine day sensation; statemen wrote about it, the newspapers referred to it proudly as a great achievement,(4) and gossip ran riot as the nankeens, silks, teas and China-ware were offered for sale at

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- (1) Dennett, Tyler, Americans in Eastern Asia, Macmillan: p. 4
 (2) Dulles, Foster Rhea, The Old China Trade, Houghton Mifflin:
 (3) Americans in Eastern Asia: p. 6 p. 2
 (4) The Old China Trade: p. 11

the port of New York. "The year in which George Washington was elected the first president of the United States saw fifteen American vessels lading teas and silks from the musty godowns at Canton." (1) This small fleet out from Boston, Salem, New York and Philadelphia was composed mostly of brigantines, brigs, and tiny sloops, whose tonnage records the poverty of a rising nation; but the heroism, the spirit of adventure, and the hardihood of the "prairie schooner" era is all there. For about a decade America was combed for the precious ginseng. When it did not prove fair barter, a traffic in furs carried American seamen among the hostile Indians of Nootka Sound, or sent them bargaining with the South Sea Islanders for beche de mer and sandalwood, since our return cargo depended upon the luxuries we took in for the "squeezing" mandarins of the Celestial Empire.

The initiative and boldness which characterized the youthful sailors, the romance of the exploits, and the accumulating wealth of the merchants shrouded the Chinese trade in mystery that captivated and held the interest of the public for over half a century. A great demand arose for East Indian (Chinese) commodities; and the first merchants went to the East to buy rather than to sell, as there was no "notable demand in the United States for a market." The people in America were ever desirous for trade except when specie was exported. Regardless of objections, specie did become a most important medium of

(1) Dulles, Foster Rhea, The Old China Trade, Houghton Mifflin:

(1) Dulles, Foster Rhea, The Old China Trade, Houghton Mifflin:
p. 2

exchange. Everything imaginable was sent out, however, and everyone speculated. All commodities were thrown into the crucible of trade to melt out something that would attract the Chinese merchants so that the Yankees could get their teas and silks. The ladies of a port community sent officers shopping on commissions. Few ships returned that did not carry special prizes dear to the hearts of all housewives, such as Canton shawls, pieces of silk, lacquer tea sets, or a few dozen boxes of exquisite China ware. Many of the homes of the merchants became veritable museums containing rare "objects d'art" and curios of the Far East.

As time went on this same adventurous spirit gave impetus to the belief that Manifest Destiny must take America to the Pacific. Perhaps not a few had visions of a trade with Asia that would rival that of Europe. John Ledyard(1) was one of these trade enthusiasts, but he did not live to reap the fruit of the ideas that he sowed.

The first supercargo to land at Canton, Samuel Shaw, played his role of tactful diplomat so well that the China trade was opened up with as much respect(2) shown to Americans as to the subjects of any other nations.

The first impressions of the Orient by our sailors on the Empress of China paved the way for the allure that crept into

(1) Dulles, Foster Rhea, The Old China Trade, Houghton Mifflin: p. 51

(2) Dennett, Tyler, Americans in Eastern Asia, Macmillan: p. 7

the concept of those left at home.(1) The cordiality of the welcome accorded the Americans at Macao by the French, English, Dutch and Danes, their willingness to initiate the newcomers into the secrets of trading with the "co-hongs," and the reciprocal impression of friendliness between the Chinese and the Yankees did a great deal toward establishing a trade that laid the foundation for our merchant marine and brought about a relationship that has proved of utmost importance to both Americans and Chinese.(2)

The old China trade aroused interest, excitement and wonder. Its contribution was a wealth of unwritten fiction. Tales, passing from generation to generation, caused an intense public opinion that whetted the appetites of Westerners for the works of fiction that did appear as time went on. Thus, during those adventurous years in Far Eastern waters, a demand was created for "stories of China" that increased steadily, and reached a peak approximately a century later when as many books of fiction on China came out in one decade as were published during the entire nineteenth century.(3)

B. The Political Approach

Politically, the interest of the government in China had a more important effect "in the breach than the observance." for a great deal of non-fiction literature was written

(1) Dulles, Foster Rhea, The Old China Trade, Houghton Mifflin: p. 9

(2) Dennet, Tyler, Americans in Eastern Asia, Macmillan: p. 61

(3) Latham, Edith F., Japan & China in American Fiction 1900 to 1938, A bibliography

to counteract this indifference,(1) and some missionary fiction did, in a minor way, cast a reproach on the opium traffic in which American citizens were openly engaged. Yet, negligible though it was, the political action of the government did tend to open the way for writers of fiction by its insistence on a "most-favored-nation" treatment. Perhaps, if a few facts of the political history of the nations were incorporated, it would enable the reader to understand better how this open-door policy came about--a policy which gave Americans equal opportunities commercially, socially and politically with the sovereign nations of the world.

"The keynote of the relationship between China and the foreigner was accommodation."(2) China enforced responsibility on the foreigner as she recognized no distinction between nations, and might visit the sins of one merchant upon the entire group at Canton by stopping trade, so a consensus of public opinion developed that forced all to accept the decisions of the majority. Americans had to bear the brunt of the difficulties caused by hostilities of the various and often arrogant competitors in Eastern trade, who unjustly pretended their need for armies and navies for protection when they were to support their imperialistic designs.

The insecurity of the Americans during the trying period before the War of 1812, led to their petitioning Congress for a

(1) Missionary Review of the World, August 1891: p. 615

(2) Dennett, Tyler, Americans in Eastern Asia, Macmillan: p. 51

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(1) Missionary Review of the World, August 1891, p. 615
(2) Samuel J. May, America in Eastern Asia, Macmillan, p. 31

more efficient consular service. It is true that there was an American consul--Samuel Shaw had been commissioned as such by Congress on his first voyage to the Orient--and that, at irregular intervals the state department had designated various merchants residing at the factories to succeed him. Acting consuls had never been recognized by the Chinese and barely acknowledged by the other American traders.

In 1819, Congress fitted out a war ship to protect American vessels from the pirates at Linten, but the authorities at Canton disposed of it by refusing to permit re-provisioning. The relief of the Yankee merchants in China at the return of the naval ship shows what an embarrassment its presence in Far Eastern waters had been. This shows how greatly the responsibility policy of the Chinese controlled the foreigner who desired to traffic at his gate. Chinese control was strengthened, also, by the lack of willingness on the part of Occidental nations to present a united front which caused great loss of "face" as incidents arose for which there was no provision of extraterritoriality.

When the opium question caused Anglo-American hostilities, and the Orientals persistently ignored international equality, the American merchants at Canton memorialized Washington for united action to expand trading privileges, but the United States was lax as usual in developing a real diplomatic situation in China. After the Opium War, foreigners were treated with more respect, although the War itself "has been vilified

more efficient commercial services. It is true that there was an American consul--General Shaw had been commissioned as such by Congress on his first voyage to the Orient--and that, at first intervals the state department had designated various merchants residing at the factories to succeed him. Acting consuls had never been recognized by the Chinese and barely acknowledged by the other American traders.

In 1812, Congress fitted out a war ship to protect American vessels from the pirates of Loo-Choo, but the authorities at Canton disapproved of it by refusing to grant re-provisioning. The relief of the Yankee merchants in China at the return of the navy ship shows that an extraordinary presence in Far Eastern waters had been. This shows how nearly the responsibility policy of the Chinese controlled the foreigner who desired to traffic at his gate. Chinese control was strengthened also, by the fact of willingness on the part of Occidental nations to present a united front which caused great loss of "face" as incidents arose for which there was no provision of extrajudiciality.

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strongly by all nations".(1) The expression of American public opinion that arose came as much from antagonism against English aggression as from the stimulation of philanthropic interest by reason of the reports of missionaries who had been at work for ten years in that opium-cursed land. After Caleb Cushing's speech denouncing such "nefarious enterprise", and declaiming America as not standing with England, the myth arose that "Americans in China were Angels of Light", but actually they were "riding roughshod over Lin's embargo on English trade, and smuggling both in and outside port", (2) and there is no question that the opium as well as the slave trade laid the foundation of many American fortunes. But since there was so much feeling in America that stopping the opium trade would morally aid China, then Chinese and American aims were identical, and our interest in China became intensified. Yet, although the public denounced the British, the American diplomat walked serenely through the smoke of an opening caused by English bombardment, and following the leaders who bore a "gun, opium, Bible" insignia, profited by the open ports of Foochow, Ningpo, Amoy, and Shanghai, and the extraterritoriality clause in the Treaty of Nanking. To Commodore Kearny has been given the credit for the 'most-favored-nation' agreement, but it was the Chinese themselves who granted it freely as they quickly recognized the fallacy of granting privileges only to their victorious foe.(3)

(1) Dulles, Foster Rhea, The Old China Trade, Houghton Mifflin: p. 168

(2) Dennett, Tyler, Americans in Eastern Asia, Macmillan: p. 105

(3) The Old China Trade: p. 174

Later the Treaty of Wanghia gave the United States its own extraterritorial rights and extended favors to both merchants and missionaries.

Consular courts had been developed in 1848, but the condition of these establishments was destitute, and the role of miser played by the United States caused her to pay dearly for loss of prestige for these economies. There was no jail in China and a state of degeneracy existed among the Americans.(1) The situation was both disgraceful and dangerous; for the plundering of these individuals created an ill-will among all, especially among the Chinese, which might at any time lead to grave consequences. But the United States government was little concerned over China as its vital interests were not seriously affected.(2) Never once did the government itself reflect the interest of its populace in China.

Self-advantage to the American merchants was the reason for the open-door policy, but because of their acquiescence to the Chinese code of responsibility(3), it won for them, and incidentally for their countrymen, an advance position into the empire without having aroused the intense resentment that other Western nations did.

Altogether, politically, the government played a small role as a direct medium of influence; yet, it was her action

(1) Dennett, Tyler, Americans in Eastern Asia, Macmillan:p.187-189

(2) Dulles, Foster, Rhea, The Old China Trade, Houghton Mifflin: p. 136

(3) Americans in Eastern Asia: p. 51

that opened, and held open the door of China. The agitation of the press during "political incidents", the memorials to Congress from the consuls, and the public's reaction to the Wars of 1812 and 1840 (Opium) served excellently to accentuate the Yankee's friendly bias toward China which found vent later in literature--both fiction and non-fiction. The latter, in turn, was utilized by American authors as local color for their novels, and in this way contributed to America's impressions of the Chinese.

C. The Social Approach

One of the best mediums of missionary propaganda was fiction. True, there were **articles** supposed to be authentic that went so far afield from actuality that they were not as much to be relied upon as the fiction itself. What theory lay back of the great missionary crusade into China? What was the result of this philanthropic invasion on Chinese-American relations? What impressions of the Oriental did it leave on Americans of the nineteenth century?

Dr. Robert Morrison of England became an American citizen in order to go to China as an evangelist since the English policy toward the Eastern nations was to withhold from them benefits of the West; that is, the Chinese were typically "barbarians" and must be treated as such. That the United States did not share that policy was one reason for the high esteem granted them by the Chinese.(1)

(1) Authorities disagree on this point, See Williams, Edward, China: Yesterday and Today, Thomas Y. Crowell Co., p. 369

The launching of the missionary enterprise in 1829 was inaugurated when Reverend David Abeel and Elijah C. Bridgman were sent to Canton.(1) Rev. Peter Parker was the first American Medical missionary to go, and with Samuel Wells Williams, later editor of the Chinese Repository, played a most important part in educating American public opinion concerning the Chinese. Church circles vied with commercial ones in propagating concern for the welfare of the heathen and "throughout the country the discussion raged as to what should be done to bring the Chinese within the fold of Western civilization."(2) "The Treaty of Wanghia and subsequent imperial edicts of religious toleration had also opened the way for greatly increased missionary work, and the American Protestant churches were the most energetic and aggressive in the extension of Protestant missions in the open ports."(3)

Missionaries flocked to the open ports and their advent into China, followed up by deputation work on subsequent visits, their letters and articles published in magazines and journals, and their appeals to the churches began a sentimental interest in the yellow people which formulated an intense American public opinion. Their impatience in crashing the gates of Chinese reticence usually exceeded that of the merchants. But the fact

Dennett, Tyler, Americans in Eastern Asia, Macmillan: p. 556

(2) Dulles, Foster Rhea, The Old China Trade, Houghton Mifflin: p. 178

(3) Americans in Eastern Asia: p. 180

From the days of R. Morrison down to 1851 a total of 150 Protestant missionaries arrived in China--88 of them from the U.S.

that the greatest diplomat in uniting the Chinese and the Americans was a missionary, Dr. Peter Parker, showed the close correlation between the political and religious elements operating there.

One incident which served to heighten the intense feeling of the people of the United States toward her Asiatic neighbor philanthropically and morally was the Taiping rebellion. China, ripe for revolution against the degenerate Manchu regime, would undoubtedly have acted with her usual decisiveness in handling such affairs, had it not been for the invader pounding at her doors. There was a lack of unity in initiating a reform. Hung-Siu-Tshmen, a religious fanatic proclaimed himself a Christian and the head of a new peace dynasty, and as such he attracted world-wide attention. Since he opposed the emperor, the rebellion grew into a military and political campaign in which outside factions took sides, prolonging a destructive and horrible quasi-Christian series of massacres. When its true character was discovered much injury had been done; Christianity had received a set-back, for the Chinese imperialists, backed by the foreigners, forced the people to accept again a corrupt government who granted unjust favors to the foreigners and sacrificed the people's rights in so doing, thus setting up greater resentment toward the Westerners and paving the way for the downfall of the Manchus in the early part of the twentieth century.

The nineteenth century was an "age of deep personal piety

but also of narrow intolerance."(1) The outcome was an epidemic of evangelism all over the world. In America it was a period of scandal, when children from four to fourteen(2) stood long hours at looms for a few cents a day. Churches were erected a block away from slums where thousands of children huddled together--many homeless and undernourished. It was that so-called age of Big Business and of Christian trusteeship of wealth. Intercourse with China involved scandal, abuses, crime, opium, war, but "England and America were Christian nations; it was thought that would surely offset all other evils." It was an era in which massacres, pillage, ravage of innocent people could be justified as God's punishment on a heathen nation for their sins. It was, indeed, so difficult a time that people weren't quite clear as to what constituted religion and what, national ambition, yet the strength of the appeal to rescue the Christian from being swamped by the overwhelming numbers of the heathen caused an influx of teachers, preachers and doctors to invade China to rescue their brethren who were devoting their lives to God's work.(3) Christian workers and patriotic Americans saw eye to eye in the saving of souls and the building up of "our Great Universal Yankee Nation".(4) It was true, however, with all her altruism, Americans loved the

(1) Hughes, E. R., The Invasion of the Western World, Macmillan p. 64

(2) Corey, Lewish, House of Morgan, G. Howard Watt, p. 103

(3) The Invasion of China by the Western World: p. 70

(4) The Invasion of China by the Western World: p. 65 This, too, shows the close correlation between the political and social elements.

Chinese only in the abstract.(1)

Missionary appeals were many and varied.(2) Propaganda included victorious lists (which were the rising indicator of the acceptance of Christian faith); the announcement of placards protesting foot-binding (which showed acceptance of Western civilization); and the advertisement for missionaries--and the connotation was that one would therefore, become a martyr, or a hero or heroine.(3) There were petitions to the government to abolish opium; there were publications of the convert's testimonials of joy; there were stories of isolated cases where horrible customs had incurred physical suffering or great sorrow, and finally, there was the glorification of their evangelical work in expelling superstitions and sowing the seeds of enobled salvation in the hearts of four hundred million Chinese. This propaganda of the missionaries built up a huge clientele and became more intense as they recognized themselves as a part of a great movement going on in the world. They appealed to the pity of the Christian American, his humanitarianism aroused his desire to aid the missionary, the convert, and the heathen. But with all their good intentions there was so much inconsistency of aim that it merely confused the Chinese; for after the missionaries had impressed the importance of the separation of

(1) Hughes, E. R., The Invasion of China by the Western World, Macmillan: p. 64

(2) Missionary Review of the World, August 1891: p. 615
February 1898: p. 127

(3) Yonge, Charlotte, The Making of a Missionary, Thomas Whittaker: Preface

church and state they negotiated in claiming treaty rights for the American nation, were willing to appropriate Formosa, sympathized with the Taipings while supporting the Manchu government, and obstinately broke treaty regulations or laws, demanding protection from the Chinese authorities, while the United States collected their claims for damages. Any attempts of the Chinese to quell their aggression, placed the missionaries in the category of American thought as "martyrs or saints", and **relief** and friends were forthcoming to aid their heroic work, because, in general, public opinion conceded the evangelists were always right--for God was on their side.

The American merchants and early traders had impressed the Chinese by their integrity, and a strong reciprocal friendship had sprung up. They had been consistent in their aims, treated the Chinese as equals, and did not seek to wrest from them age-old beliefs and customs upon which they relied to fit them into the social system of China. These later missionaries merely reiterated the early Christian era in the Far East. After a period of two hundred years those earlier Christians had been expelled for their belligerency. Circumstances in a later day prevented the Chinese from doing this.

Thus constant appeals from the merchants, consuls, and missionaries in the East and the clamor of the American populace for the government to act, generated a tremendous energy which accumulated in proportion as an outlet was denied. Pressure at the gates of China became great--too great! When they

gave way, the force of the enthusiasm of the Americans carried them far into the interior, regardless of Chinese opposition. Once these evangelists were inside, a flood of literature--both fiction and non-fiction--came pouring forth. Religious publishing houses were set up and kept busy and prosperous by the abundance of material from the Orient(1) whose volume, at least, could not fail to have made some impression on the American mind.

D. The Literary Approach

Metal for a torch was gathered by the early traders, a vessels was shaped by political hands, fuel was added by the missionaries, but it remained for the literary folk to set the match that kindled a smoldering American interest into a brilliant flame that mounted higher and higher as the years went by. How much of this literary output was fiction, and what was its value? It is difficult to estimate the quantity, but, the fact that little of it exists at present suggests the quality. A statement made by the secretary of the Missionary Review Library is enlightening. "Undoubtedly there were numerous stories on China written by American missionaries in the nineteenth century, but I feel sure that the world will not miss much if they are left in their present oblivion." (Letter from Miss Hollis Hering, January 23, 1941.)

Another comment that sheds light on the literature of that

(1) This included India and Japan

THE CONTENTS

1. The first part of the book is devoted to a general survey of the history of the subject.

2. The second part is devoted to a detailed study of the various theories of the subject.

3. The third part is devoted to a critical examination of the various theories of the subject.

4. The fourth part is devoted to a study of the various methods of the subject.

5. The fifth part is devoted to a study of the various results of the subject.

6. The sixth part is devoted to a study of the various applications of the subject.

7. The seventh part is devoted to a study of the various conclusions of the subject.

8. The eighth part is devoted to a study of the various suggestions of the subject.

9. The ninth part is devoted to a study of the various criticisms of the subject.

10. The tenth part is devoted to a study of the various objections to the subject.

11. The eleventh part is devoted to a study of the various answers to the objections.

12. The twelfth part is devoted to a study of the various defenses of the subject.

13. The thirteenth part is devoted to a study of the various attacks on the subject.

14. The fourteenth part is devoted to a study of the various counter-attacks on the subject.

15. The fifteenth part is devoted to a study of the various replies to the counter-attacks.

16. The sixteenth part is devoted to a study of the various rejoinders to the replies.

17. The seventeenth part is devoted to a study of the various rejoinders to the rejoinders.

18. The eighteenth part is devoted to a study of the various rejoinders to the rejoinders.

19. The nineteenth part is devoted to a study of the various rejoinders to the rejoinders.

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period, and shows how and why the converting of serious works into fiction was done, was given by Thomas Henry Sealy in the preface of The Porcelain Tower. "Recent events have directed towards the Chinese degree of inquiry--.....a war which might probably involve the ruin and death of some thousands of our own countrymen, and of some hundreds of thousands of our brethren in the East,--and still more, cause the rise in the price of tea.....(This has) excited a sudden and general anxiety to know something of the character and resources of the four hundred million. Authentic works, giving detailed accounts of the country and its peculiar people, have lately been poured in upon us until the bookseller's houses are almost converted into China shops. Many of the tomes which have thus been carted into the literary market are very excellent library volumes; but furniture which is adapted for the study, is, for the most part, too heavy for the drawing room or boudoir.....The belief that this (heavy literature) resulted from the gravity of the attire in which they (the Chinese) have usually appeared in this country, was our inducement to try the experiment of presenting them in a livelier dress.....We have nevertheless scrupulously adhered to.....whatever might be essential for conveying just notions of the manners and customs and minds of our brethren in the pig-tailed East."

There were many types of literature that grew out of our closer intercourse with the Orient. Non-fiction came principally from those interested in developing China socially and

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There were many types of literature that grew out of our closer intercourse with the Orient. Non-fiction came principally from those interested in developing China socially and

politically as it was the best vehicle by which to accomplish their purpose. Many even more serious volumes came from those attracted by Eastern philosophies--orientalism, spiritism, and transcendentalism. Scientists, scholars, historians and artists made contributions. Perhaps the most voluminous writings came from travellers who desired to relate their unique experiences, or who just wanted to write a book.

But it was the writers of fiction who drank deeply at the fountain of China's intricacies. Many are the stories that bear the stamp of coloring gleaned from this font. Freaks, grotesque characters, and monstrous criminals,--all of a yellow cast--have appeared in general works of fiction. They were used to support action that could be made diabolical or shocking and yet not reflect on American society. The "Chinee" became a target of humor. Shabby tricks could be perpetrated upon him without the American public's resentment being aroused to defend him. Weird plots, steeped in mystery and carnage, could "spatter blood" from cover to cover. The reader could wallow in an orgy of emotion and emerge, not only unscathed, but happy, as an opportunity had been provided for personal contrast that could not fail to please the ego of any American. In short--the Chinese provided adequately for full scope in the use of the imagination.(1) This literature, however, could not be classified as "fiction on China", it was laid entirely in an American setting.

(1) Ralph Julien, Alone in China, Harper & Brothers: P. IV, Preface

Only that which used China itself as local color falls into that category.

The literary approach was in itself an avenue of information--separate from, yet, dependent upon, while supporting the other three. Impressions of the Chinese may be discovered in the commercial, the political, and the social by examining cause and effect. The literary was the only source of information that left a definite record whereby one can ascertain what impressions of China(1) were gained by the Americans of the nineteenth century.

In trying to give a visualization of these impressions, the writer of this paper followed a suggestion of Mr. Meadows(1) as closely as possible for getting a picture of the Chinese; that is, "to get a collection of notes, formed by carefully recording a great number of incidents which attracted one's attention, particularly those which seemed at all extraordinary, together with the explanation." Naturally, this had to be vicariously done, since the writer has never been in China.

In the analysis of these impressions, the references selected as representative were those which gave the most con-

(1) Ralph, Julien, Alone in China, Harper & Brothers: P. I, 13 Introduction

III. MAIN PROBLEM

A. Introduction to the Main Problem

What impressions and interpretations did writers of fiction give of Chinese civilization by using China as local color? The answer to this question will be attempted by giving as well-rounded a picture from the literature that is still in circulation as it is possible in the time permitted.

The fictional residue on China remaining to the mid-twentieth century reader is approximately twenty-five novels. This fiction roughly falls into three classes: adventure, which shows inaccuracies and wildness; missionary, which excites our imagination but appeals to our humanitarianism; and historical travel tales, which have a considerable degree of authenticity, but which leave us quite unacquainted with the real Chinese.

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(1) Smith, Arthur, Chinese Characteristics: Introduction p. 13

trasts or emphases; or those containing the grossest exaggerations or quaintest humor; or which afforded the greatest clarity on the subject. Moreover, there was an attempt to confirm or refute the impressions by citing authorities when it was felt to be necessary. The particular authorities chosen were either students of the Chinese in that specific field, or were compilers of recognized works on Chinese civilization.

B. Setting

An analysis of the adventure novels, from the first in the bibliography to the last, shows clearly the historical progression into China. The settings of all missionary books, however, lay along the fringe of the hinterland where it comes down to meet the sea.

China is merely mentioned in A Set of China. The provinces of Hoo-Pee, Honan, and Kiang-Si and the city of Peking are spoken of in The Porcelain Tower, but no special time is referred to. John Chinaman is the story of China and vague outlying districts during the era of the Canton "co-hongs". Blue Jackets is the first book in which the scenes are definitely laid. The treaty ports of Canton, Foo-chow, Ningpo, Shanghai and Amoy were visited, so the time may have been soon after the Treaty of Nanking in 1842. It was during the period of opium smuggling. The Boy Travellers in the Far East visited Peking and Canton, and, as the scenes were laid there, it was apparently after the British and French had entered in 1860. The scenes of Our Boys in China are in Canton and environs,

and a reader concludes the time to be after the Opium War in 1840, for the author (who had lived in China) writes about the closed ports being "a species of barbarism which the civilized world could not endure." (1) There is no particular setting for Chinese Night's Entertainment but the author mentions getting her materials on the river boats, and since women were not admitted until after 1840, and ports were not open above Canton until 1860, it must have been around that time, or a little later. Tonquin or Tonkin, as it was later known, was the general locale of Garrison Tales from Tonquin. The events take place directly after the French invasion of that section of Southern Asia in 1884, and cover the period up to the conquest of the Annamites, who had fled to the mountains and made themselves strongholds there. The scenes visited by the author of Alone in China were laid in the Kiangsu and Cheh-Kiang provinces. A trip was also made on a houseboat from Shanghai up the Grand Canal to Soo-chow. The time was during the autumn and winter of 1894. (2) Little Mr. Van Vere of China lived through his many exciting adventures during the days of the China trade between New York and Hong Kong and Canton. Hong Kong was not opened until around 1850; general cargoes were being resorted to after the decline of the Southern Pacific fur trade--the Nanetta Masters' cargo was kerosene oil, pig-iron,

(1) French, Harry W., Our Boys in China, Lee & Shephard: p. 14

(2) Ralph, Julien, Alone in China, Harper & Brothers:
Preface iii

nails, sheetings, etc.(1)--and the ship travelled by the Cape of Good Hope. This would place the time of the story around 1850-1860. The Wallet of Kai Lung is a series of stories concerned with Canton and surrounding towns during the latter part of the nineteenth century.

All the missionary fiction by Davis--The Chinese Slave Girl, Leng Tso, Choh Lin, and Young Mandarin--took place in the interior of Southern China around Foo City and Amoy after the Treaty of Wanghia. Scenes visited by The Ansons in Asiatic Temples were at Peking and coastal cities from there to Canton, after the visit of the English and French. At Shanghai, and inland along the river, Chun Ti-Kung tried to solve the complications of the rapid transition going on in his native land. All China had been opened up, Shanghai, itself, modernized by the use of horsecars, gas and electricity, running water, search lights, the telegraph and the steamboat.(2) Little Tuen, Slave and Empress grew up in the Honan province and made her famous journey over the Grand Canal to Peking. According to the author the story is "founded upon facts in the life of the Empress-Dowager of China."(3) This being true, Tuen must refer to the Empress An, Western widow of Hienfung,(4) who after the death of her own son, adopted her nephew, Kwang-su, as boy emperor. Thus she ruled directly or indirectly with the aid

(1) Cheever, Harriet A., Little Mr. Van Vere of China, Estes Lauriat: p. 81

(2) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Co., p. 2535

(3) Nelson, Kathleen Gray, Tuen, Slave and Empress, Dutton & Co: pre. iv

(4) Williams, S.W., The Middle Kingdom, Scribner's: p. 727

of Prince Kung, from 1861 to 1912. At the time the book was written Tuen or An was sixty.(1) Tatong, the Little Slave lived with the Ni's in Seoul, Korea, when the Japanese were invading that country.(2) Japan's expedition was in 1876 so that the time of the story was during that year. In the section of The Making of a Missionary, which dealt with China the time appeared to be several years just prior to the Boxer Insurrection. The drama is laid in Tientsin, Peking, and environs. Historical Tales of Japan and China cover different periods in Chinese history, and the scenes change with the tale. The majority of them are stories of the Court of Peking.

C. Plot

Plot is the keystone of the arch that supports, on one side the motion of the characters upward to meet obstacles or problems, and on the other, a movement downward as the characters overcome the obstacles or solve the problem, until they are brought to rest upon a vantage ground that is a more or less happy conclusion.

The intricacies of romantic love call for complicated plot. The absence of a basis for such sentiment prohibited the building of good love plots. The Tai-ping Rebellion, being, in the main, Chinese, did not qualify for intrigues or war plots. As mixed marriage entered the intercourse between the East and the West, it gave rise to a type of plot that in America was crim-

(1) Nelson, Kathleen Gray, Tuen, Slave and Empress, Dutton & Company: pre. iv

(2) Barnes, Anna Maria, Tatong, the Little Slave, Presbyterian Pub. Co., p. 154

inal, but in China was not plot in any sense of the word. Bigamy in America was illegal, second marriage was lawful in China. Crime, the love motive, and plans to gain possession of something very desirable constitute, in general, the plot-bases for all the books. However, since the plots contribute little or nothing in the way of throwing light on American impressions of the Chinese, a synopsis of each plot will be given merely for the purpose of providing the reader with a background, the knowledge of which may enable him to see more clearly the interplay between character, custom and belief. These synopses will follow the adventure, missionary, historical background groupings in chronological order.

1. The Adventure Type

A Set of China may be classified as having a crime motive. It is too ridiculous to be considered as a real plot. Ho-Fi, a Bluebeard, after murdering six wives, courts and marries So-Sli, who soon discovers his real motive in acquiring her--to get the money paid by the Emperor to a relative to bury a wife. She anticipates the plots to kill her with poisoned tea, a vicious dog, and a viper. Angered beyond remedy, So-Sli and her father, Poo-Poo, appeal to the emperor who orders punishment for all concerned.

The Porcelain Tower is a collection of short stories. Each one is quaintly amusing for the author is a past-master at punning. One gets an impression like that of attending a royal Punch and Judy show where the puppets speak with human voices,

and act in a rather natural manner; yet the on-looker misses no shade of the absurdities. Ho-Fi of the Yellow Girdle is a somewhat altered but perfectly recognized Ho-Fi in A Set of China--it couldn't even be called a plagiarism. Fashions in Feet; or the Tale of the Beautiful To-To, is one explanation of the custom of footbinding. The story hints at a love affair being conducted behind the emperor's back. In it the author attributes the beginning of tiny feet to the somnambulism of the Empress, To-To, whom the emperor, Min-te, feared would get into trouble because her feet roamed at night in the direction of the apartment of the prime minister, Han, who was both handsome and accomplished. Min-Te had To-To's feet chopped six inches shorter so they could get enough exercise in the daytime without their having to resort to nocturnal strolls. Then a proclamation was sent forth that the Emperor had set a new fashion of short feet, in the future to be copied by the parents of infant daughters by means of wrapping to prevent growth. The Porcelain Bath depicts a fickle female, Tou-Keen, whose ambition to rule leads to her marriage to an antiquated emperor, and causes her to drive away her true love, Si-Long, by cruel "bastinadoings". He, in turn, is given a crooked coin by a joss (god). It is a magic charm, and when touched can turn hot cold and cold hot. Later, in making a bath for his former sweetheart, Si-Long kills himself after depositing the charm in a crevice in the tub. Tou-Keen discovers the charm, is burned to death, and her royal husband, glad to be rid of his shrew, honors Si-Long posthumous-

ly. Marriage in a Mask; or the Cunning Shaver, Chin shows the versatile character of a mei-jin. Ou-Rang-Ou-Tang, a wealthy patron, plots with Chin, the barber, to act as go-between in arranging a marriage with Si-Hoo-Se, a beautiful lady, but in love with Long-Ku. Chin inveigles Win-Fu, her cousin, who greatly desires to marry a wealthy man, to veil herself, meet Long-Ku, and marry him. Chin then plans with Si-Hoo-Se to meet Ou-Rang-Ou-Tang and make a clandestine marriage. They all meet at the uncle's house and when the unmasking begins, Ou-Rang-Ou-Tang gets the biggest surprise of his life, but he is the only surprised one. The cousins have exchanged places, aided by Chin, who is perfectly satisfied, since he has collected money from all parties concerned. The Feast of Lanterns is also an attempt of a lover, Fun, to win the girl of his desire, Hey-Ho. Fun, in a note, warns Hou-Nou, her father, that on the night of the Festival of Lanterns, his daughter will make an engagement with a certain young gentleman named Fun. The father locks his daughter in the house, but Fun, hiding in a huge vase, is released by Hey-Ho after she gets over her fright. They attend the Feast, get married, and restore amity by presenting the irate parents with a magnificent string of pearls.

The plot of John Chinaman centers around mixed marriage, a Chinese scoundrel who is the "problem", a bonze whose infamous villanies are most incredible, and lastly, the coincidental meeting of all characters in the last chapter after

they have miraculously survived the harrowing dilemmas of their varied careers. Sang, a Miao-tze, married to Captain Richards, a "barbarian", loses him when he tries to rescue their son, Lyu. They think he is drowned; so Sang goes to the home of Tchin, Richard's partner, posing as his daughter. Chang, Tchin's brother, and his wife, Hieul, both as treacherous as Tchin is honorable, plot to get rid of Sang and her son Lyu, to get the property. Lyu is sold to a bonze, who is seeking apostles, and who when the Delai Lama dies, must find another Delai Lama. Lyu goes to Tibet, wanders to the Miao-tze, his mother's wild tribe, meets his grandfather, the Chief, and rescues Hieul. Lyu is captured by pirates, but saves the life of the leader who leads him to his father, a captive since he disappeared. Lyu's grandfather is captured by soldiers, but is released by the efforts of Lyu and Chang's sacrifice in his desire to atone. Thus Sang, her husband, and Lyu are happily united. The theme of Christianity is woven through the book, but in general it seems to be an expose of the charlatanism carried on under the Buddhist aegis.

The plots of Blue Jackets burlesque the trading days when opium smuggling and piratical thieving were the usual order of the East. There is no main plot, but many minor ones deal with Chinese barbarity, love affairs clandestinely arranged in the Western fashion, Chinese girls flirting with sailors and pining away for love's sweet sake, torture parties and wholesale

massacres served up as entertainment for the "fanquis".(1) These subjects were all exploited with a candor that is not refreshing. The names of characters in the subplots gave a clue to the sub-plots, such as Craven, the stoolpigeon; Crushe, the man who beat sailors to death; and Puffeigh, the great fat beast, who gluttoned himself while starving his men to death.

There is no plot in Boy Travellers in the Far East, but a mysterious stranger hints at "trouble brewing". The tale is merely a series of incidents as progress was made in the journey. The entire story appears to be an enumeration of the differences between American and Chinese customs and beliefs.

In Our Boys in China, the plot centers around a mysterious packet of letters that, once returned to America, would aid in the restitution to honor of the father of the boys, Scott, and his beautiful brother, Harri-Paul. A mysterious individual, a quiet-footed, menacing-looking man, hovers around Harri-Paul, and by burning the ship upon which the boys travelled, and attempting to murder Harri-Paul twice, he nearly succeeds in getting the letters. He is checked thrice by the Christian courage of the little fellow, who seems to have acquired some mysterious power from a Hindu who had rescued Paul in a riot, and who was the leader of a band of robbers in India. The most interesting character is a Chinese sailor, Tao-sen, who

(1) A term found in all nineteenth century literature. It was used by the Chinese to indicate a foreigner or barbarian.

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(1) A note found in all nineteenth century literature. It
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"adopted" the boys and acted as their guide through China. There are a series of hair-raising 'scapes from imminent death for all three main characters.

The main plot of The Strayed Arrow is the attempt of a Chinese girl, Pearl, posing as a boy to get an education, to win her heart's choice, Golden Branch, by shooting an arrow into the court where he is playing quoits. Attached to the arrow is a billet on which she had written: "To him who finds this arrow will I give my sister in marriage." The note is stolen by Grouse, a fellow-student. Her father, Mr. Summers, is hailed into court, and in travelling around devising ways of releasing him, Pearl hears many stories, each one contributing its own minor plot. At an Inn, one night, she meets Marigold whom she adopts as her sister. After the father is released, the truth about the note comes out and both girls find a husband.

Garrison Tales from Tonquin is a collection of stories that contain no real plot. They are more like a series of character sketches and incidents concerning soldiers and natives connected with the garrison.

The first part of Alone in China is an introduction which is a travel sketch in story form. It does not have a plot. Following that are five stories, some of which have rather weak but interesting plots.

Alone in China deals with the mixed marriage of a Washington socialite, Ethel Benedict, and Tieh li-chang, of the

Chinese legation. Enemies plot his demotion because of his railroad proposal, and upon his arrival in China he is degraded from rank, stripped of his possessions, and forced to go with his American bride to his paternal home. A minor plot, quasi-Chinese in character, presents the problems of a man's legal status in second marriage in China, and the difficulties of Western non-conformity to such laws. Tieh, on his return to the East by way of France had married a second time for money. Unhappiness follows for both wives, but, after the untimely death of the French lady, the pride of the American wife aids her to become a real Chinese and to rear her son according to the customs and beliefs of that race.

The plot of Plumblossom Beebe's Adventures is quasi-Chinese. It is built around the rights of a Chinese first wife in maintaining the jurisdiction of the children. In childhood, Plumblossom Liu was stolen from the hinterland, and sold at Ling-pu to an English merchant, Sam Beebe. How she cleverly solves her problem, and retains her husband and children after his Western second marriage on a trip home, shows rather interesting distinctions in the legal status of the parties involved.

The Story of Miss Pi contains a weak plot wherein a serpent, endowed with the gift of magic, assumes the guise of a beautiful girl, wins the man of her choice, Han Wah, and lives a normal, happy life. A holy priest exposes her, but because of the couple's great love for each other, he permits them to

Chinese Legation. Linnaeus did his best to rescue of his
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 beautiful girl, wins the man of her choice, Sam Beebe, and lives
 a normal, happy life. A holy priest exposes her, but because
 of the couple's great love for each other, he pardons them to

die together when Han has grown old.

In The "Boss" of Ling Foo, Ting, during the Tai-ping Rebellion creeps into an ovenlike brick grave where an old man, expecting to be killed, makes him swear to deliver up a treasure to the son, Ho-hung-chang, should Ting survive. Ting steals the treasure, and when, years later, rich and prosperous from the ill-gotten wealth, he is robbed on his boat, he bribes one of the robbers to save his largest chest. The robber, who is young Ho, acquiesces, but Ting, treacherous as usual, plots Ho's death when he learns who he is. Fortunately, the deserted wife of Ting recognizes him, and warning the mandarin, saves Ho, and his splendid wife, Pau-chu, while Ting is punished.

In Little Fairy's Constancy her fidelity is the basis of the plot, for it is her unfailing love which overcomes the plans of the mothers to separate their children by wedding them to strangers. Little Fairy takes a hand in the plan and gets her Cloud-touching Pine--by bribery.

The Love Letters of Superfine Gold has no plot; it is merely a series of adjustments between Eastern and Western customs and beliefs, when a Westernized Chinese, Mr. Darrow, and a Christianized Chinese, Superfine Gold, plan to marry.

Little Mr. Van Vere of China is Donald, and a plot is built up around the mystery of this little waif, who becomes a castaway on the Nanetta Masters as she leaves the Holland Wharf in New York, bound for China, under command of Captain Jack Spliffins. In Canton, Captain Jack and Donny visit a Canton

merchant, who, through a hat band, is proved to be the father of Donny. The child with his mother was supposed to have been lost several years before in a storm at sea.

The Wallet of Kai Lung is a collection of tales told by Kai Lung, an itinerant story teller, first, to effect his escape from Lin Yi, a noted brigand, to gain a living after Lin Yi has relieved him of his money. There are minor plots in each tale included.

2. The Missionary Type

The Chinese Slave Girl. The main plot is composed of a series of quasi-Chinese subplots to prevent Leng Tso--sold during a famine to the brutal Hou Lo from marrying Khiau who desired her for his wife. Hou sold her to an opium addict, Sek, for his second wife. Gambling one night, Sek settles a debt by selling Leng Tso to Ban. While the wife of Ban, she meets Khiau, and both recognize the strength of their love. Khiau tries to purchase her, but fails. Bereft of her husband and children by the Tai-ping Rebellion, Leng Tso turns Christian and, becoming a Bible woman, meets her son and mother in her evangelistic journeyings. Khiau, too, is converted and marries a Christian worker.

In Leng Tso, The Chinese Bible Woman, a sequel to The Chinese Slave Girl, Leng Tso's missionary work goes on. Minor plots continue to support the main plot which is worked out finally when Khiau So, Khiau's wife, contracts fever. Her death frees Khiau to go to Leng Tso.

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Choh Lin has its quasi-Chinese plot based on the intricacies of Chinese law which gives the male relatives the right to control a widow and her property. In their misery and poverty Mrs. Lin and her boys become Christians, and secure work at the Mission.

The Ansons in Asiatic Temples has no real plot, but there is a slow accumulation of circumstances which are brought to bear upon the young man's mind that force him ultimately to solve the problem of his future by answering the call to the "crying need" of China for Christianity.

The Young Mandarin is a problem type of novel in that an ambitious young Chinese, Thean, attains through great effort, the degree for "sewtsai"(1) and is later rewarded for bravery by being appointed a mandarin. He becomes a Christian and is forced to choose between riches and honor, on the one hand, and poverty and loss of rank as a despised Christian on the other.

The quasi-Chinese plot of Chun Ti-kung is centered around mixed marriage and the tragic consequences. The Oriental, Chun Ti-kung, becomes Westernized, but according to custom is married to a Chinese girl whom he dislikes and will not live with after he has given her a son to care for her in her old age. He goes to London as an interpreter, falls in love with and marries Nellie Serjeant. They return to China. The Fulfords,

(1) A term used by the Chinese to indicate those who had passed the first examination for public office.

who are American missionaries, shield her, but after the birth of her son she discovers she is "living in sin", and, after attempting to catch up with the Fulford's houseboat and failing, drowns both herself and her son.

Tuen, Slave and Empress. Destiny plays its part in the weak plot supporting Tuen, a Tarter child, who is purchased by the Viceroy, and becomes "his gift" to the new emperor. Noble and well-educated she plays an important part in the emperor's affairs as his second and favorite wife. After the death of the Empress and Emperor she becomes supreme ruler as Empress-Dowager during the childhood of her son.

Tatong, The Little Slave. This quasi-Chinese plot dealing with infanticide concerns the stealing of the baby, Tatong, by an ugly-faced, malicious virago, Kimri, who exposes the infant and separates the father and mother by her lies. Tatong, through the kindness of Mr. Ko is led to the Mission. Later, when she runs away, she incidentally meets Amrok and Natka, who go with her to the Mission. Amrok discovers Mr. Ko is her husband. Kimri, searching for Natka, is betrayed into admitting that Tatong is the lost child of Mr. and Mrs. Ko.

The Making of a Missionary has no real plot. Western children, hearing of China, decide to become missionaries. In Tientsin, years later, they, Edward Bryant and his wife, Aline, and her sister Mabel, rescue baby girls and teach at the Mission. Mabel is slain during the Boxer Insurrection.

without qualm or emotion, assured that what he is doing is,

3. The Historical Tales Type

Historical Tales of Japan and China has no plot, but minor plots are frequently interwoven in the tales dealing with the intrigues of the Court of Peking.

D. Characters

The characters in all the adventure novels, except Chinese Night's Entertainment which has a few personalities slightly caricatured, are Westernized both in thought and act. They contribute **nothing** in the way of making Americans see the real Chinese; yet, they are what the American thought his Chinese neighbor to be. Perhaps the impressions of similitude at that time were to the advantage of both, for it cancelled the strangeness somewhat when it was believed that the heathen reacted in about the same way as the Westerner did to a given situation.

Most characters, even in the missionary books, are not consistently endowed with Oriental qualities, and frequently the reader has as much difficulty in recognizing a specific character in a particular or set form as Scrooge did Marley's ghost. Sometimes a character's individuality vanishes like the Cheshire cat before Alice's eyes to reappear partially a page or two later, often quite changed in aspect. One example of this metamorphosis in the essence of personality will suffice. It is typical of the quasi-Chinese character. Chun Ti-kung, who had lived several years in England, marries Nellie Serjeant without qualm or emotion, assured that what he is doing is,

according to the Chinese code, perfectly legal. Yet when he sails for Shanghai, he seems to become Westernized, for his conscience begins to bother him for having committed the great wrong against Nellie by making her his second wife, knowing full well that to her second marriage is nothing short of crime. Even after he reaches China he becomes, at times, a harrassed criminal outside the law. One explanation may have been his desire to shield Nellie, although, with his Western education at Shanghai, and his residence in London, he must have realized the complicated situation before he took such a step. Thus Chun Ti-kung in England, under the trying circumstances of adjustment, remained phlegmatic, nerveless, and cheerful but, back in China, vascillates between that usual Chinese state and being impatient, nervous, downcast, and even worried.

Besides characters in the books having qualities peculiarly Chinese, there are also classes that are indigenous to China. The social structure of the Middle Kingdom has four middle classes. Elizabeth Lewis in Portraits of a Chinese Scroll lists them as scholars, farmers, artisans and merchants.(1) In his China Yesterday and Today, Edward Williams lists them according to the old Manchu order--banner-men; free Chinese subjects, outcasts, and slaves.(2) Royalty is, of course, a class by itself. The lower coolie or peasant class includes the hawkers,

(1) Lewis, Elizabeth F., Portraits of a Chinese Scroll, Winston

(2) Williams, Edward, China Yesterday and Today, Thomas Crowell: p. 456

trackers, watermen, and Tanka women (those who manipulate the ferries in coast or river cities).(1) The outcasts or degraded sets were composed of actors, beggars, bandits, pirates, lictors, barbers, chair-bearers, the To-Min, the Miao-tze, or wolf-men,(2) and the Sing-son girls, who are forbidden on land in some of the cities with a waterfront.(3) They, therefore, live on the so-called Flower Boats. Prostitution, outside of that practised by Sing-song ladies, is punishable by law. However, prostitution is reduced to a minimum in China by legalized second marriage and concubinage, although the latter is greatly frowned upon, and rarely resorted to except to insure the posterity so necessary to ancestor worship.(4) The slaves are of three sorts: household servants, serfs, and criminals. Descendants of these groups were also classified as slaves.(5) Another group familiar to the Orient, were the eunuchs, generally found in China only at the Court of Peking.

There are certain characters which have developed with the social system that are peculiar only to China and have no

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- (1) Ralph, Julien, Alone in China, Harper & Brothers: p. 69
Cheever, Harriet A., Little Mr. Van Vere of China, Estes & Lauriat: p. 179
 - (2) Bramah, Ernest, The Wallet of Kai Lung, Jonathan Cope: p. 12
Morris, Charles, Historical Tales of Japan and China, Lippincott: p. 144
Dalton, William, John Chinaman: p. 15
 - (3) Williams, S. W., The Middle Kingdom, Lippincott: p. 833
 - (4) Williams, Edward, China Yesterday and Today, Thomas Y. Crowell; p. 71-73
 - (5) Williams, Edward, China Yesterday and Today, Thomas Y. Crowell, p. 457

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- (1) Ralph, Allen. Alone in China. Harper & Brothers: p. 69
 Greener, Herbert A., Life in the New Year of China. Bates &
 Leach: p. 170
 - (2) Brandt, Ernest. The Wall of Red Iron. Jonathan Cape: p. 12
 Morris, Charles. Historical Tales of Japan and China.
 Livingston: p. 144
 - (3) Wilson, John. China. p. 15
 - (4) Williams, E. W., The Middle Kingdom. Livingston: p. 683
 - (5) Williams, Edward. China Yesterday and Today. Thomas Y.
 Crowell: p. 71-72
 - (6) Williams, Edward. China Yesterday and Today. Thomas Y.
 Crowell: p. 487

exact counterpart among Western peoples. These are the mei-jins or go-betweens, the mistress of ceremonies, the peace-talkers, and the houseboys--the last a more recent development. These do throw light on Chinese civilization, and the impressions recorded in the fiction are interesting.

The duties of the go-between are inquiring into name-giving, the lucky results of divination, giving the engagement presents, and discovering a lucky date. The first mention made in any book about the mei-jin concerned Chin, the barber, who was "a professional agent,--he had long been celebrated as a go-between in similar cases." (1) The integrity of some of the mei-jins is apparent in the following: "The go-betweens deceive, and for the sake of the fee that is to be obtained upon the accomplishment of the marriage, represent the suitor and his family as being very unlike what they really are. Concealments are not all on the side of the go-between; the would-be bride or groom quite as often makes use of an unscrupulous go-between, to secure a husband and home that is much too good for her." (2) Hair-lip, hunchback, and foolish folk sometimes make brilliant marriages, and too late the bride or groom learns the truth. "Men do not usually look up wives for themselves; they hire women or some other men to do it instead." (3) And when poor Lin Tun got up his courage to plunge into matrimony, having

(1) Sealey, Thomas Henry, The Porcelain Tower, Lee & Blanchard: p. 210

(2) Fielde, Adele M., Chinese Nights Entertainment, Putnam: p. 68-71

(3) Davis, J.A., The Chinese Slave Girl, Presb. Pub. Co: p. 60

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- (1) Sealay, Thomas Henry, The Ponce de Leon Tower, Lee & Blanchard; p. 210.
 (2) Fielder, Alfred M., Chinese Night Entertainment, Putnam; p. 68-71.
 (3) Davis, J. A., The Chinese Slave Girl, Press. Pub. Co. p. 80.

saved up the necessary coins "professional matchmakers visited him by the score and commended scores of most desirable women for his choice. Of course he was not allowed to see any, nor even told who they were until he seemed ready to begin bargaining for a wife. As he showed interest in the matter, the matchmakers continued to come with new bargains, better than any before offered. Gradually the boatmen learned what kind of wives were in the market, and then his own preferences, and he was ready to talk business." (1) After the "business" is consummated "the exchange of presents, clothes, jewels, and furniture, is all done by the seniors through the go-between." (2)

Only two authors, Adele Fielde in Chinese Nights Entertainment and Julien Ralph in Alone in China mention the mistress of ceremonies, and it may be that they are found only in certain localities. The duties assigned to her coincided in both accounts. The bride is "unveiled by the mistress of ceremonies in the groom's apartment." She also "waited on the table." (3) She is supposed to remain four days, after which the bride takes over the management of her own apartment. The second author writes that "Pine's mother stepped forward, edged aside the mistress of ceremonies, who was guiding the bride, and took off the veil, so that her face could be seen." Later, "the mistress of ceremonies was to nudge the bride at the instant Pine bowed,

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- (1) Davis, J. A., Young Mandarin, Congregational Sunday School Publishing Society: p. 11
 (2) Rees, Claude A., Chun Ti-Kung: His Life & Adventures, Dodd, Mead & Company: p. 10
 (3) Fielde, Adele M., Chinese Nights Entertainment, Putnam: p. 60

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- (1) Davis, J. A., Yunnan Mandarins, Congregational Sunday School Publishing Society, p. 11.
 (2) Reed, Glenda A., Chun Ts'ung: His Life & Adventures, Hord, Reed & Company, p. 10.
 (3) Fiske, Abel M., Chinese Nights Entertainment, Princeton, p. 60.

for in that way is peace preserved against the force of superstition. Both always bow together, so that neither shall have the advantage of the other."(1) One authority records as necessary to the smoothness of the wedding ceremony the participation of the "instructress of matrimony" who "prompts every act of the bride."

The Chinese have perfected the art of reviling, but no one wishes to get mixed up with the law; hence there are those who act to bring satisfaction to the injured parties, and usually the elders(2) perform this office. Edward Williams in his China Yesterday and Today writes, "It is after the preliminary paroxysms of the Chinese have had opportunity to subside, that the work of the peace-talker--that useful factor in Chinese social life--is accomplished. But generally speaking, every Chinese lawsuit calls out upon each side the omnipresent peace-talker, whose services are invaluable."(3) One good illustration of the peace-talker at work shows a humorous vein. "He made an appalling uproar--a typical Chinese scene of quarrelling. Working himself into an appearance of ungovernable rage, he denounced Miss Pi and her maid as a pair of evil ones, of devils and thieves. As custom requires of a man who feels terribly injured and incensed, he demanded to be held by some peace-maker, lest he might do murder. The one willing to play

(1) Ralph, Julien, Alone in China, Harper & Brothers:p. 254-255

(2) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell: p. 128

(3) Smith, Arthur, Chinese Characteristics, Fleming Revell Co: p. 222 ff

the part, always to be found in a crowd, thereupon stepped forward and held Han Wah, who at once lost all semblance of self-control. He yelled, he used foul language (which takes the place of Western profanity), and he struggled like a madman to be released, and to be allowed to tear the woman limb from limb." It is interesting to note that not until "he finds himself safely in charge of the peace-talker" does "the principal in the fight become doubly furious and go the limit."(1)

The houseboy became an institution in China with the advent of the foreigner; only one mention is made of him, however, in the nineteenth century fiction. It is "The 'boy'--that is what foreigners always call the men servants in China."(2)

E. Characteristics of the Chinese

To the Chinese the Western peoples attributed certain characteristics that in the main are universal. It may be because God did not give us the gift of "seeing ourselves as others see us." The Chinese probably have the greatest respect of any nation for law and order. And it has been remarked that "there is in the blood of the English-speaking race a certain lawlessness, which makes us intolerant of rules and restless under restraints."(3) The two-edged sword of superiority drew blood in the wars of 1840-1860 because two nations claimed it. One illustration shows this belief clearly but it was apparently

(1) Smith, Arthur, Chinese Characteristics, Fleming Revell Co: p. 221

(2) Dobbins, F. S., Ansons in Asiatic Temples: p. 121

(3) Chinese Characteristics: p. 241

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(1) Smith, Arthur, Chinese Characteristics, Fleming Revell Co. p. 321
(2) Dobson, F. S., Aspects in Asiatic Tempests, p. 121
(3) Chinese Characteristics, p. 321

attributed only to the Chinese during the nineteenth century,--
 "For Tao-sen was a Chinese and to be a Chinese and not consider
 that a Celestial was far superior in wisdom and understanding
 to any other race on earth would be to be a swallow without
 wings."

Even with these ideas of superiority, the Chinese were a
 peaceful race, never seeking to impress or impose their super-
 iority upon other nations. Morris in his Historical Tales
 makes two interesting comments on this dearth of belligerency:
 "In the Chinese we find a non-aggressive people, by nature and
 custom disinclined to war, asking only, so far as outer nations
 are concerned, to be let alone. The Chinese are the most prac-
 tical and the least imaginative of the peoples of the earth.
 During their whole four thousand years and more of historical
 existence the idea of military glory seems never to have dawned
 upon their souls."(1) On this trait of practicality Knox in
The Boy Travellers comments: "Strange that a people so prac-
 tical as the Chinese should have so much poetry in their
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Listed as the most prominent traits of the Orientals are
 their "capacity for organization, commercial ability, mutual
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- (1) Morris, Charles, Historical Tales, Lippincott: p. 348, 197
 (2) Knox, Thomas W. The Boy Travellers, Harper & Brothers:p.384
 (3) Smith, Arthur, Chinese Characteristics, Fleming Revell Co:
 p. 256

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(1) Morris, Charles, Historical Tales, Minneapolis: p. 248, 197
 (2) Knox, Thomas W., The Boy Travellers, Harper & Brothers: p. 284
 (3) Smith, Arthur, Chinese Characteristics, Fleming Revell Co:
 p. 288

Of the predominating traits that are peculiarly Chinese, "face" is the one most often associated with the Orientals. It means to execute properly all acts connected with the relations of life. To be accused of a fault is to "lose face"; so the fact must be denied no matter what the evidence proves. This characteristic, misunderstood by Occidentals, is the reason for the early writers, both of fiction and fact, to accuse the Chinese of being a race of descendants of Ananias. Samuel Wells Williams in The Middle Kingdom writes: "More ineradicable than the sins of the flesh is the falsity of the Chinese and its attendant sin of base ingratitude, their disregard of truth has perhaps done more to lower their character than any other fault." (1) Not only are these people masters of the art of prevarication, but in general they have a talent also for indirection and complete disregard for accuracy, as is shown by their standards of measures, their almanac, and their computation of age. Still, a form of lying universally accepted by the Western nations can be found in their diplomacy or in their ethical codes, that is similar but not quite so ostensible as the falsification of the Chinese.

Comments are made on the ability to misunderstand, when it serves their purpose best. Rees complained: "I rather think they enjoy listening, and then with a stolid face replying, "Puh tung" (we do not understand), as they see it vexes

(1) Williams, S. W., The Middle Kingdom, Charles Scribner's Sons: p. 833-835

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Comments are made on the ability to misrepresent, when it serves their purpose best. Base complained: "I rather think they enjoy listening, and then with a smiling face reply, 'Pun sung' (we do not understand), as they see it serves

(1) Williams, S. W., The Middle Kingdom, Charles Scribner's Sons: p. 833-835

me."(1) Some authors attribute it to other qualities such as stubbornness or stupidity--"They can be very stupid, these Chinese workmen, though they are called the brainiest peasantry on earth."(2) Then, too, it may have something to do with their lethargic(3) make-up; or ~~or~~ their docility.(4)

Perhaps one of the characteristics most peculiar to the Chinese is the absence of nerves. One student of these folk has written of their "clear-eyed endurance--a phenomena of the race." The one fictional reference noted on this subject was, "The Chinese don't seem to have any nerves compared with what we have. They do not suffer as much under tortures, and this is perhaps one of the reasons why they are so much more cruel than the people of Europe and America. For example, it would nearly kill a European to travel a week in carts such as we saw on the road from Tientsin to Peking. The Chinese don't seem to mind it at all."(5)

In the early adventure novels from time to time an allusion is made to the cowardice of these people as compared with the boldness of the war-like Tartars. An example of this is: "As for the Chinese guard, they had provided for their safety by running away at the very first shot." Later, a merchant remarks,

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- (1) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Co: p. 193
 - (2) Ralph, Julien, Alone in China, Harper & Brothers: p. 69
 - (3) French, Harry Willard, Our Boys in China, Lee & Shepard: p. 95 ff
 - (4) Yonge, Charlotte, The Making of a Missionary, Thomas Whittaker: p. 218
 - (5) Knox, Thomas W., The Boy Travellers, Harper & Brothers: p. 370

"All are not tigers who wear the skin."(1) Yet, Edward Williams, in speaking of the native Christians, during the Boxer Rebellion declares: "Such courageous characters as these, and the endurance of thousands of Chinese Christians who refused to recant in the presence of death and who sealed their faith with their blood, give us a better understanding of the Chinese than the cruel decrees of a selfish ruler or the barbarity of a frenzied mob."(2) This bears out the report of the heroism shown by the Orientals under Generals Ward and Gordon. Their courage is also exemplified by their resistance to the English on the Pei-ho River in 1860.

Perhaps the characteristic most disliked by early missionaries was that of mutual responsibility. "That aspect of the Chinese doctrine of responsibility which is the most repellent to Western standards of thought, is found in the Oriental practice of extinguishing an entire family for the crime of one of its members. It is the direct cause of deliberate and systematic falsification in all ranks of officials, from the very lowest to the very highest."(3) Interesting versions in the fiction of how this theory works out are given in the following excerpts: "Those who take lives are punished by death. If they did not take their relative's life, they are guilty.... If he killed his enemy he would die himself, in disgrace, at

(1) Dalton, William, John Chinaman: p. 223, 227

(2) Williams, Edward, China Yesterday and Today, Thomas Y. Crowell: p. 423

(3) Smith, Arthur, Chinese Characteristics: Revell Co: p. 234-5

the hands of the law, and his head would hang for months at the gate of the city. If on the contrary he kills himself at his enemy's door, that enemy, instead, falls into the hands of justice. Should they not know what transpires at their own door? And if they know and will not tell, should they not die?"(1)

"If you strike a man, you must settle with all his relatives; if you maim one, you must support a swarm of his connections until he gets well; and if you do any damage you must pay well for it, just as the Emperor expects to pay for every massacred missionary, and for every war into which bothersome barbarians force him.....According to Chinese rule, the watchman will be paid as long as there is no robbery.....And nobody likes to be the breaker of bad news, (since he) is more than apt to be credited with responsibility for that which he seems so eager to announce."(2) This mutual responsibility gives rise to mutual suspicions for "in Chinese social life it is strictly necessary to walk softly, and one cannot be too careful....They know as we cannot that the smallest spark may kindle a fire that shall sweep a thousand acres."(3)

Curiosity is considered a distinctive feature of Chinese personality, and doubtless the race does possess more than its share. "When curiosity calls, the people will investigate."

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- (1) French, Harry W., Our Boys in China, Lee & Shephard: p. 216-19, 416
- (2) Ralph, Julien, Alone in China, Harper & Brothers: 26, 82, 101
- (3) Smith, Arthur, Chinese Characteristics, Fleming Revell Co: p. 254

"Privacy in China is little regarded; staring crowds collect on small provocation, and are allowed to enter gates and even doors without much check; and in the precincts of a Yamen one is more public property than elsewhere."(1) Ralph remarks: "The people like to crowd and watch us.....But the curiosity and the amusement had to be one-sided. If we stared or smiled at them they melted away."(2) The Koreans are little different from the Middle Kingdom inhabitants, for it was written of them: "They had asked her many questions, for curiosity is one of the ruling traits of the Korean characters."(3) And speaking of interrogation, French informed his readers that it was contagious: "The national habit of interrogation came like second nature to visitors, and it was soon discovered that the great secret of preventing a Chinaman from asking too many questions was to keep him answering so fast that he had not time."(4)

The Chinese are a generous and hospitable folk, and according to some they never forget a kindness. Edward Williams writes, "Tables were set by the roadside for the sale of hot tea and a cool smoke with a native hubble-bubble to those who wanted them."(5) French refers to the custom of hospitality by writing: "If you come down to small things, you often pass the

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- (1) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Co: p. 39
 - (2) Ralph, Julien, Alone in China, Harper & Brothers: p. 84-5
 - (3) Barnes, Anna Maria, Tatong, the Little Slave, Presbyterian Publishing Company: p. 186
 - (4) French, Harry Willard, Our Boys in China, Lee & Shephard: p. 193
 - (5) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell: p. 112

(3) Ralph, Julien, Alone in China, Harper & Brothers: p. 84, 204

the home of a wealthy Chinese on a country highway, with a large pot of tea at the gate for thirsty travellers." This same author states, "They are among the most generous peoples in the world."(1)

Perhaps the most censured characteristic of the Chinese is their national habit of "squeezing". It is the absence of independent salaries for the officers whose allowance are so absurdly small that often they would not pay the expenses of the yamen for a day. The absolute necessity for levying squeezes and taking bribes arises from the fact that there is no other way by which a magistrate can exist."(2) The use of this device for enlarging salary is alluded to in most of the missionary fiction. The most enlightening reference given, however, is in Alone in China by Ralph. "A Chinaman will "squeeze" a penny in excess of his due whenever chance offers. Stealing is there called squeezing, because it is a national vice, and is regarded as we regard the practice of exacting a commission. Largely, stealing is done on the Tammany plan." In referring to a newly appointed official, this same author writes: "His salary was only \$3000, but salaries are as small in China as official stealings are large."(3)

Thus it can be seen that Chinese characteristics are fairly universal ones accentuated to a higher degree than else-

(1) French, Harry Willard, Our Boys in China, Lee & Shephard: 53 ff

(2) Smith, Arthur, Chinese Characteristics, Fleming Revell: p. 235-6

(3) Ralph, Julien, Alone in China, Harper & Brothers: p.22, 204

where by the peculiarities of the social system of that land.

1. Habits

Habitually, the Chinese as a race are contented and cheerful. They congregate together in "walled villages", (1) they don't go "straggling" all over the country, as our farmers do in America. They settle together, in densely crowded little villages, around the large cities. All the relatives of one family will huddle together in one spot, and as fast as the sons grow up they will settle just as close to the rest as possible, so that often very large suburban towns will be peopled entirely by families of one single surname." (2) Samuel Wells Williams writes, "Probably four-fifths or more of the people.....live in villages." (3) These folk meet the colder seasons by donning extra clothing and pawning "everything they are not using, for the double reason that they get money which they can use, and at the same time they save the trouble of taking care of the property. It saves the trouble of storing the goods themselves, and running the risk of having them stolen." (4) Three times a year debts may be paid, but universally all "Chinese, who expect to retain the esteem of their acquaintances, pay their debts at the end of the year." (5)

The personal habits of these Orientals may be gathered from

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- (1) Davis, J. A., Chinese Slave Girl: Congregational Sunday School Publishing Company: p. 31
 - (2) French, Harry Willard, Our Boys in China, Lee & Shephard: p. 70
 - (3) Williams, S. W., The Middle Kingdom, Scribner's: p. 123
 - (4) Knox, Thomas W., The Boy Travellers, Harper & Brothers: p. 411
 - (5) Fielde, Adele, Chinese Nights Entertainment, Putnam: p. 185

There is a list of names of the persons who have been

added to the list.

The list is as follows: (1) Mr. J. H. Smith, (2) Mr. J. H. Smith,

and (3) Mr. J. H. Smith. The list is as follows: (1) Mr. J. H. Smith,

(2) Mr. J. H. Smith, and (3) Mr. J. H. Smith.

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the following accumulation of remarks on cleanliness(1) and sanitation. The first comes from Chun Ti-Kung by Rees, "Complaints appeared daily in her letters about the almost unbearable smell, from the liquid manure passing to and fro in the street.(2) Rees also tells of the change wrought around New Year's, which is annual housecleaning time. "The street in front of our house has been swept clean of all the dirt and cabbage-stalks and orange skins that had been accumulating for weeks."(3) French relates that, "Their underclothes are rarely changed, and such a thing as clean bed linen is almost unheard of. The poor often wear their clothes, not only day and night, but every day from fall to spring, only adding more as the weather grows colder."(4) Later, in the same story, he speaks of the "Servants (who) come in with a bowl of boiling water in which they dip a napkin, dexterously wring it out and pass it to you to bathe your face and hands.(5) "The children were very dirty, the vessel was dirty, and there was nothing neat or clean to be seen. Rags piled here and there, were probably, the beds."(6) In Korea, according to Anna Maria Barnes in Tatong, the Little Slave, the natives are much cleaner, and "Washing is one of the big undertakings of the women and girls

(1) Williams, E. T., China Yesterday and Today, Thomas Y. Crowell: p. 94-97

(2) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 195

(3) Chun Ti-Kung: p. 210

(4) French, Harry Willard, Our Boys in China, Lee&Shephard:p.76

(5) Our Boys in China: p. 52

(6) Cheever, Harriet A., Little Mr. Van Vere of China, Estes Lauriat: p. 182

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- (1) Williams, E. T., China Yesterday and Today, Thomas Y. Crowell: p. 94-97
 - (2) Rees, Claude A., Chun Ti-Kuan, Dodd, Mead & Company: p. 103
 - (3) Chun Ti-Kuan: p. 210
 - (4) French, Harry Wilcox, Our Boys in China, Little, Brown & Co.: p. 52
 - (5) Our Boys in China: p. 52
 - (6) Cheever, Harriet A., Little Mr. Van Veen of China, Bates Library: p. 182

in Korea. They spend fully one-half the time ripping the clothes apart, washing, ironing, and putting them together again."(1)

The method of washing is interesting, they do it by "squatting on their heels beside the water, scoop out a hollow place in the bed of the stream, so as to make a kind of pool in which the clothes could be dipped."(2)

Smells and sounds are an unforgettable part of the Westerner's impression of the Oriental. One detailed description of these accompaniments to Chinese life is given by Julien Ralph thus: "The smell everywhere, in Soo-chow and in all the cities, was solid and penetrating--a musty odor of onions, cooked in grease, tobacco smoke, and humanity. I have since smelled a precisely similar odor in one of the poorer, most swarming districts of London. Among the street sounds were the plaintive notes of the tiny gongs of the peddlers, the chanting of the burden-bearers, the music of the street minstrels and flute peddlers, and the sharp cries of the bearers of Sedan chairs ordering the people out of the way."(3) One explanation of the reason for the sounds and smells in the Chinese inns and homes is that only a thin partition separates the inmates from the animals.(4)

The Chinese generally sleep huddled together on the k'ang

(1) Barnes, Anna Maria, Tatong, the Little Slave, Presbyterian Publishing Company: p. 56

(2) Tatong, the Little Slave: p. 58

(3) Ralph, Julien, Alone in China, Harper & Brothers: p. 90

(4) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell: p. 125

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- (1) Barnes, Anna Maria, Taiwan, the Little Slave, Presbyterian Publishing Company, p. 55
- (2) Taiwan, the Little Slave, p. 58
- (3) Kuhn, Alfred, Alone in China, Farrer & Brothers, p. 90
- (4) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell, p. 125

or raised platform, which is a bed heated by flues from the kitchen stove. This mode of sleeping is mentioned in nearly all of the books. The first book chronologically, A Set of China, has in it a reference to "the bed on a raised platform and beneath that the oven".(1) Huddling is spoken of by Ralph as, "stowing themselves, as only Heaven knows and the Chinese can understand, in compact masses about the house at bed-time."(2) An interesting insight into the heating system of both Chinese and Koreans was the following from Tatong, the Little Slave, "Underneath these floors ran the flues from the 'kang' or brick oven. It was this way the people kept warm in the winter time."⁽³⁾

In general, these folk are indifferent to comfort and convenience, for they have never known better. There can be no doubt, however, but that they must have built up a marvelous resistance to disease.

2. Manners

Even authorities disagree in discussing the manners of the Chinese. Samuel Wells Williams maintains "that the politeness which they exhibit seldom has its motive in good will; if the varnish is off there is rudeness, but exterior polish has good results in preventing quarrels."(4) On the other hand, we get a different view of their manners from Arthur Smith in his

(1) A Set of China: George R. Mooney: p. 6

(2) Ralph, Julien, Alone in China, Harper & Brothers: p. 115

(3) Barnes, Anna Maria, Tatong, the Little Slave, Presbyterian Publishing Company: p. 40

(4) Williams, S. W., The Middle Kingdom, Charles Scribner's Sons: p. 834-35

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- (1) A Set of Chinese; George F. Moore; p. 115
- (2) Ralph, William, Alone in China, Harper & Brothers; p. 115
- (3) Barnes, Anna Marie, Tennyson, The Little Slave, Tennyson Publishing Company; p. 40
- (4) Williams, S. W., The Middle Kingdom, Charles Scribner's Sons; p. 834-35

Chinese Characteristics in the broad statement that they are "our superiors in the art of lubricating friction of social intercourse", and that in their politeness, they have "reached a pitch of perfection", so that it is "instinct rather than requirement."(1)

Yet there is no question that Chinese courtesy has excited much mirth and some consternation among Western visitors to that land. Even their mode of greeting "How old are you?" or "Have you eaten yet?"(2) provokes amusement. Table manners as described by one author shows how ceremonial these quaint folk are. "The requisite bowing and gesticulating as to who should take precedence in entering the dining room having been properly gone through, Chun finally pushed his friend into the seat of honor on his left hand."(3) Some Americans, even without preliminary training could qualify at a Korean table where "if they do not make a great noise it shows that they do not appreciate their food."(4)

But it was the kow-tow, that elaborate form of courtesy, in the nature of a profound bow, that capped the climax! It has not only borne the brunt of Occidental humor and sarcasm; it may be said to have been a contributory cause to the War of 1840.(5) Seeley who gives the best version relates that "When

(1) Smith, Arthur, Chinese Characteristics, Revell: Chap. Manners

(2) Davis, J. A., Choh Lin, The Chinese Boy: p. 192

(3) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Co: p. 21

(4) Barnes, Anna Maria, Tatong, the Little Slave, Presbyterian Publishing Company: p. 21

(5) Dennett, Tyler, Americans in Eastern Asia, Macmillan: p. 107

Chinese Characteristics in the broad statement that they are "our ancestors in the art of imitative imitation of social intercourse", and that in their politeness, they have "reached a pitch of perfection", so that it is "natural rather than artificial". (1)

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(1) Smith, Arthur, Chinese Characteristics, New York: The Knickerbocker Press, 1903.
 (2) Davis, J. W., The Chinese Boy, p. 123.
 (3) Reed, George A., The Chinese, New York: The Knickerbocker Press, 1903.
 (4) Barnes, Anna Maria, The Chinese, New York: The Knickerbocker Press, 1903.
 (5) Bennett, Tyler, Americans in Eastern Asia, Macmillan: p. 107.

he (Nu-Moun) perceived that it (the letter) was signed at top with the imperial signature he placed it reverentially on a small table, and supporting it against a vase, performed the kon-to before it; that is to say, he knelt three times, and struck his forehead nine times against the floor."(1)

A second form of exaggerated courtesy (that in a less pronounced fashion still exists) was going through the whole alphabet of self-depreciatory expressions and epithet-making, to swell the ego of even the most casual acquaintances. Exemplifications of these are: "your paltry rat has the honor of addressing that very illustrious Nou-Nou"...."dog of a son have I none, though I have a bambooable cat of a daughter."(2) Also, "Do not look at my coarse rope of mean hair,.....but truly your silken tresses should be done up....Take this cheap vulgar imitation pin of mine for your splendid hair....Yes, that is my contemptible name,.....what is your distinguished name?"(3) Even when Leng Tso was a child she was taught to imitate Chim, who standing before the tablet of Hou So, said, "receive and eat these worthless portions of food from your adopted daughter and her unworthy friend."(4)

Politeness contests were also a fad with the Chinese. These are humorous examples: "Fourteen minutes elapsed in the

(1) Seeley, Thomas Henry, The Porcelain Tower, Lee & Blanchard: p. 127

(2) The Porcelain Tower: p. 293

(3) Ralph, Julien, Alone in China, Harper & Brothers: p. 170-71

(4) Davis, Rev. J. A., Chinese Slave Girl, Congregational Sunday School and Publishing Company: p. 93

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Politeness contexts were also a tad with the Chinese. These are famous examples: "Fourteen minutes elapsed in the

- (1) Seeley, Thomas Henry, The Forcelain Tower, Lee & Blanchard: p. 127
- (2) The Forcelain Tower: p. 292
- (3) Religion, Culture, and Life in China, Harper & Brothers: p. 170-71
- (4) David, Rev. J. E., Chinese Life and Customs, Commercial Sun-day School and Publishing Company: p. 93

usual bows, and compliments. It has been calculated that during the three weeks of their new-year's jubilee, upwards of four million bows, besides other forms of salutation are annually made by this polite race. Their polite contest lasted just four hours and sixteen minutes, in which time they acted through every section of the two hundred fifty-seventh Book of the Code of Forms and Ceremonies."(1)

The courtesy which puts people at their ease, or makes life easier for them, is courtesy alike in both East and West; this being so the politeness of the Chinese is well shown in the story of "A Polite Idiosyncrasy" from Adele Fielde's Chinese Nights Entertainment(2) the point of which can be summed up thus: If one makes a mistake, and lies to get around it, it is polite for the other folks to lie also so that the one who has made a mistake will not appear at fault.

3. Morals

There is a general consensus of opinion that the morals of the Chinese, in general, are similar "to their fellowmen in the lineaments of a fallen and depraved nature";(3) but the process of education has strengthened and disseminated the morality that they had. Rees writes, "No Chinaman is what we call moral in the limited sense of the term, there is nothing

(1) Seeley, Thomas H., The Porcelain Tower, Lee & Blanchard: pp. 313, 264, 133

(2) Fielde, Adele M., Chinese Nights Entertainment, Putnam: p. 161

(3) Williams, S. W., The Middle Kingdom, Scribner's: p. 833

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- (1) Seeley, Thomas H., The Poreelain Tower, Lee & Kinsman; pp. 213, 224, 125
 (2) Nights Entertainment, Putnam; p. 181
 (3) Williams, C. W., The Middle Kingdom, Scribner's; p. 233

wrong in his mind in amusing himself with sing-song girls."(1)
 There are hints in some of the fiction that the conduct in the nunneries was questionable, but Edward Williams states that, "It is rarely that one learns of an authenticated case of opium smoking or immoral conduct in the convents."(2)

The virtues of the Chinese have been highly developed--a love of learning, frugality,(3) industry, and among their women, modesty that "keeps them out of sight when it is not necessary for them to show themselves." They are to a certain degree benevolent, especially the Buddhist element, for they have endowed foundling hospitals and homes, shelters for lepers and the aged, and free schools. There are provincial clubs to send elderly people back to their homes to die, and secure free coffins for them. "They have obtained by their observance of peace and good order to a high degree of security, for life and property."(4)

Perhaps the most commendable virtue is homage to age. Filial piety is referred to in various ways in the fiction, but contributes nothing to this category of impressions. The story-writer of Korean life, Anna Barnes, sums its position in the code of ethics better than any of the others: "Filial devotion is one of the golden-hued traits in Korea."(5) It is as aptly true

(2) Williams, Edward T., China Yesterday and Today, Scribner's: p. 833

(1) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 22

(3) Medhurst, State and Prospects of China: p. 34

(4) Williams, S. W., The Middle Kingdom, Scribner's: p. 33

(5) Barnes, Anna Maria, Tatong, the Little Slave, Presbyterian Publishing Company: p. 29

for China. The comment of Arthur Smith in Chinese Characteristics on this attribute, however, is interesting. "The Chinese are expressly taught that a defect of any virtue, when traced to its root, is a lack of filial piety. He who violates propriety is deficient in filial conduct."(1) On the other hand, "The tenet of the Chinese doctrine which makes filial conduct consist in leaving posterity is responsible for a long train of ills."(2)

Since the social system of China does not permit to the men the refining influences of the other sex, the amusements of Chinese males are not on the high plane that they are in Occidental lands. Then, too, the Oriental cannot see the value of unnecessary exertion, and athletic sports are rarely indulged in in the East. Knox comments that "Gambling is so great a vice in China that a good many of its forms have been forbidden;" also, "We passed several men who had small establishments for gambling, not unlike some that are known in America."(3) Cock-fighting was practiced, but no author mentioned it, probably because at that time it was a universal sport. Two novelists spoke of cricket-fighting. Dalton, in John Chinaman, describes it by writing, "The challenger was soon accepted by another cricket-baiter; challenger and challenged sat on the ground, and with the end of their chopsticks irritated the little crea-

(1) Smith, Arthur, Chinese Characteristics; Fleming Revell Company: p. 173

(2) Chinese Characteristics: p. 183-184

(3) Knox, Thomas W., The Boy Travellers, Harper & Brothers: p. 379

tures till they fought each other to death."(1) The other, French, writes that "collecting them (the crickets) is a lucrative occupation for boys and even men in China. Two are placed in a cup when they wish for them to fight. This continues until one of them falls dead or is thrown out of the cup."(2)

Smoking (see Food and Drink) consists of using tobacco or opium. Edward Williams refers to their use in the following statement. "It was not, however, until the habit of smoking tobacco in 1620 was spread abroad that opium began to be used in the pipe."(3) In discussing the Manchu attempts at reform to check the use of this pernicious drug, this same author wrote: "It is regrettable to have to note that the foreign settlements at the ports of China were among the last to close these dens."⁽⁴⁾ Only one author describes its effects. In telling of the sad death of De Perier, a comrade in Tanquin, James O'Neil in his Garrison Tales writes, "all his flesh was gone; only a skeleton was left, in which there was an awful, visible agony."(5)

The Flower Girls, Celestial Ladies of the Song, or the Sing-song Girls of the Flower boats, are best described by Ralph. "Finer yet were the flower-boats, with their cargoes of those painted women who are not allowed to pollute the cities,

(1) Dalton, William, John Chinaman, Crosby & Nichols: p. 60-66

(2) French, Harry W., Our Boys in China, Lee & Shephard: p. 224

(3) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell, p. 102

(4) China Yesterday and Today: p. 459

(5) O'Neil, James, Garrison, Tales from Tonquin, Copeland and Day: p. 148

and therefore float outside in little palaces, all gilt and glass and carved wood.....The slave women in their beautiful silks and jewel-crusted hair, peeped out at us from chalk-white faces, or we glanced in at the windows and heard and saw them practising to please with high-keyed lute and shriller voice!"(1) Later on in his tales of China, **he** refers to these centers of "the gay, fast life on the water among the flower-boats, with their beautiful women, and incessant songs sung to the gurgling of hot wine," as being in their hey-day just before the Rebellion.(2) One comment by Samuel Wells Williams gives us a slightly different picture, but his observation was taken mostly from the sea-port cities. "Brothels and their inmates occur everywhere on land and water. One danger attending young girls going abroad alone is that they will be stolen for incarceration in these gates of hell."(3)

4. Attitudes

The Chinese, who permitted religious toleration, admitted freely the early Christians. Without question the quarrelsome actions of these Christians provoked dislike of the "fanquis". After the period of the "barracoons"(4) their hatred grew intense, and the English attitude on the opium ques-

(1) Ralph, Julien, Alone in China, Harper's: pp. 62-3, 147, 155

(2) Alone in China: p. 201

(3) Williams, S. W., The Middle Kingdom, Charles Scribner's Sons: p. 834

(4) A building or set of buildings for lodging **coolies** at the port cities while awaiting transportation on slave ships going to foreign lands. The term originated with the Portuguese at Macao.

tion did not serve to overcome their animosity--it rather increased it. The Chinese had been treated as superiors for so long, and their culture was so old that they felt they were entitled to great respect. On the other hand "the white man regards all colored races as inferior. This race prejudice is an inheritance of the ages, a primitive passion, and primitive passions are still the most powerful forces in human society. Difference of language, difference of religion, strange dress, peculiar customs, and curious diet, all tend to awaken a feeling of hostility in the breast of the ordinary man, who is the center of his own little world and regards his practices as the hall-mark of civilization."(1) To the Americans the Chinese were barbarians, and the Chinese returned the compliment with interest. There is no question but that the difference in our treatment of the Japanese and Chinese was, and still is, discreditable to us. These Orientals disliked us, yet nationally the attitude of the Chinese was quite opposite to that of the West, for though "the murder of aliens has sometimes happened in our own land, yet no demand for the lease of a bay, the removal of a governor of a state, or the grant of railway or mining concessions in reprisal has ever been made by the government of the nation to which such aliens have belonged,"(2)--and this is especially true of the Chinese. Canton had had regular intercourse with Europeans for 360 years, and during that

(1) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell: p. 399

(2) China Yesterday and Today: p. 414

time there was little in the dealings of Western nations that they could be proud of. This injustice and selfishness was the basis of the Chinese attitude toward the foreigner.

What impressions of ourselves in the eyes of the Chinese do the fiction writers give? From the adventure fiction comes this excerpt: "The elders hoped that the civilities granted would prevent the "fanquis" from sacking and destroying the village." The elders were also "delighted to find their visitors did not wish to cook and eat any of their infants, that being, according to their traditions, the usual food of the red-haired, foreign, out-side barbarians."(1) Needless to say, their contact with the cannibals of the neighboring islands had probably given them sufficient cause for worry. Quite unlike this view are two pictures Rees leaves with us, "Chun Yu-tai had worked with Chinese Gordon and carried ever in his heart the memory of the quiet unshowy way in which serious operations had been conducted by that great man.....Chun Ti-kung, on the contrary, was decidedly prejudiced against foreigners and their arrogant assumption of superiority."(2) Another interpretation of dislike for the foreigner is shown by Ralph's statement that "Old Great had caught the Anglo-Chinese trick of yelling, and bullying and browbeating everyone around him. That is how plenty of Europeans travel (and how some preach Christianity too) in China. That is what breeds outrages, riots, and massacres."(3) Davis,

(1) Greey, Edward, Blue Jackets, J. E. Tilton Co: p. 82 ff

(2) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Co: p. 45

(3) Ralph, Julien, Alone in China, Harper & Brothers: p. 19-20

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- (1) Greer, Edward, Blue Jacket, p. 82 ff.
- (2) Rees, Edward, Chun Ye-tai, Dots, Mass. Co. p. 45
- (3) Ralph, Walter, Alone in China, Harper & Brothers, p. 10-20

in the Young Mandarin, attributes their contempt to "foreigners have one god, and that is money. If they worship anything else in their own country, they forget it when they come to ours."(1)

The cruelty of the Chinese toward each other has its root in superstition, mutual responsibility and the absence of sympathy. Some of the reasons for this absence of sympathy are that they have so little means of alleviating suffering; the knowledge that the daughter will leave the home and be lost to the mother, hence the coldness toward her; and the fear of demons which brings about the omission of doing anything to rescue a victim of flood or fire. One illustration of exaggeration by Greey in Blue Jackets, shows to what extent the imagination can go. "The cruelty of the Chinese was expected--it was commonly thought that the Chinese gained tremendous enjoyment out of the destruction of human life." Later, this same author describes a dinner party, where the entertainment provided was "The wholesale execution of crew and bury officers in a cage at a dinner party."(2)

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In the conclusion of this survey of Chinese characteristics it is impossible to say whether this race was any better or any worse than any other. Exactly what benefit does one

(1) Davis, J. A., Young Mandarin, Congregational Sunday School and Publishing Company: p. 278

(2) Greey, Edward, Blue Jackets, J. E. Tilton Company: p. 140-142, 110 ff.

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(1) Davis, L. A., Young Mandarin, Congressional Sunday School and Publishing Company, p. 278.
(2) Grey, Edward, Blue Jacket, L. E. Tilton Company, p. 140-141, 110 ff.

derive from exchanging chopsticks for knives and forks, or vice versa? We have not learned even in the twentieth century that manners and customs which differ from ours are not necessarily evil or barbaric.

F. Customs

"Mandarins with yellow button
Handling round conserves of snails,
Smart young men about Canton
In Nankin tights and peacock tails,
Eating rare and dreadful dainties,--
Kitten cutlets, puppy pies,(1)
Bird's-nest soup, which (so convenient)
Every bush about supplies."(2)

"In ten miles everything is different" is an old but apparently true saying of the Chinese. In reading a score of books on China, half of them authentic works, one cannot but realize that "no matter what one man writes of China, the next writer will contradict him."(3) And strangely enough, all may be correct to a certain extent, though many authors frequently announce a national custom upon the slender basis of having seen one or two such. Marco Polo, champion liar of the ages, has been proved to have recorded Marco-Polo's Cathay accurately, but probably not elsewhere in all China would his descriptions fit. Ancestor worship, (filial piety demands the maintenance of paternal acres and graves) clan adhesion, and walled cities, (generally with no transportation facilities between) prevented

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- (1) Bramah, Ernest, The Wallet of Kai Lung, Jonathan Cope: p.227
(2) French, Harry W., Our Boys in China, Lee & Shephard: p. 45
(3) Ralph, Julien, Alone In China, Harper & Brothers: p. 30

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F. Customs

"Mandarin with yellow button
 Mandarin round collar of small
 Smart young man about 1900
 In Mandarin light and gaudy
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 Kitten cobbles, puppy pies, (1)
 Bird's-nest soup, which (as convenient)
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(1) Bremer, Ernest, The Walled City of Peking, Jonathan Cape: p. 227
 (2) French, Harry E., Our Boys in China, Lee & Shepard: p. 45
 (3) Ralph, Walter, China in China, Harper & Brothers: p. 30

the interchange of customs. The difference and similarities of the prevailing customs will be treated, but because of the hundred existing Chinas, the content of the references must, of necessity, be superficial, for in several instances they cannot be verified.

1. The Family

The social system of China was built up around the family. There was no custom or belief wholly apart from, or not affected by that institution. The relationships of all the members of the family, of the clan, and of the government were dependent upon the acquisition of posterity.

The birth of a child was a source of either great joy or sorrow--depending upon the sex of the baby. Custom had made the son important. Filial piety demanded the male line to carry out ancestor worship, that is, to provide for the souls of the dead in the afterworld. The son never deserted his parents, they were always sure of support, even if his children had to be sold to maintain them. Males exerted influence through the clan in preserving law and government, even at times forcing the emperor to accept ultimatums of the clan. This was especially true of the Southern section of China, where "city-rights" (similar to state rights in America) were so strong that democracy in a later day was adopted and managed with apparent ease, quite unlike the Manchu North where a stronger central government prevailed. On the other hand, girls were of little value during their adolescence, and of no use after marriage as they

became part of their husband's family and frequently never saw their own families after going to their new home. Poverty, especially during the "yellow scourges" or the famines, demanded the sacrifice of some of the children in order to save the others, and since girls were less important in the social scheme of the Middle Kingdom, they were the first victims, either of starvation or slavery. Even so, many were the thousands of male infants who suffered a like fate, but they were more often adopted than the girls by families in better circumstances. Only one account of a ceremony connected with adoption was found. Chun Ti-Kung kow-towed to his uncle who was adopting him. He then "dressed himself in the white clothes of mourning and with a willow wand in his hand," touched the tablets of his ancestors, prostrated himself, and presented prayers, incense, and offerings at this shrine."(1)

In none of the books is there any mention made concerning pregnancy or childbirth. In fact, the only reference to either made in the twenty or more non-fiction books read for background that told anything of the mysteries surrounding maternity was in Home Life in China by Headland.(2)

One interesting custom relating to the new-born babe, but found only in Dalton's, John Chinaman is the ceremony of locking the child to life. A father goes among his "different neighbors and friends, begging from each person a few copper

(1) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 104

(2) Headland, Isaac T., Home Life in China, Methuen & Company: Chap. 12

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(1) Rees, Gladys A., Chun Ti-kung, Dodd, Mead & Company; p. 104.
 (2) Headland, Isaac T., Howe Life in China, Methuen & Company; Chap. 19.

coins; and when he has procured them from these various families, they purchase an ornament in the shape of a lock, called the 'hundred families' lock', and hang it round the child's neck. This process the Chinese term 'locking the child to life', and further believe that, by some mysterious influence of the many families who have contributed to its purchase, it insures the attaining of a good old age."(1) There is, however, a reference that might be a different version of the same idea. Little Tung-lu lay dead "still wearing locked around his neck the string of coins it had been fondly hoped would lock him fast to life."⁽²⁾

Infanticide is frequently spoken of.(3) The reasons given in all books for this practice corresponds: "there is not enough rice to eat for all, so somebody must be killed, or many would starve."(4) Tuen,(5) like Leng Tso(6) was saved "until the drought comes", because the fathers loved their little daughters, but later necessity forced the sale of both, the former at ten, the latter at four. Tatong, exposed by a malicious old woman, had been "picked up when an infant in a field where

(1) Dalton, William, John Chinaman, p. 156

(2) Nelson, Kathleen Gray, Tuen, Slave and Empress, Dutton:p.93

(3) Williams, S. W., The Middle Kingdom, Scribner's: p. 239-41, Vol. II

Fielde, Adele M., Pagoda Shadows, W.G.Corthell: p. 19-26

"In 1882 a Catholic priest cites 700 girls gathered up alive from ruts and pits of the street. In 10 years previous over 8000 infants were found and sheltered. The murder of other than newly born are rare."

(4) Davis, J. A., Chinese Slave Girl, Congregational Sunday School Publishing Company: p. 11

(5) Tuen, Slave and Empress: p. 23

(6) Chinese Slave Girl: p. 12

she had been thrown to die. She thus, by the law of the country became the slave of the one who found her. He could either keep her for his own use or sell her."(1) The consensus of opinion seems to be that few mothers "threw their babies away". Nearly every time they are made to do it. Mothers had nothing to say in retaining their children; the action of the husband was law in the case of the disposition of the young.(2) Some missionary books told of little stone exposure "houses" erected to receive the unwanted babies. Charlotte Yonge in The Making of a Missionary relates the purchasing of babies for five pence or a little cash from a man with two baskets hung by cords from a yoke over his shoulders who made known that "he was employed to carry four little girl infants to be disposed of in the streams that watered the paddy-field in the valley."(3)

The mortality of infants and their disposal is mentioned in Our Boys in China and The Making of a Missionary, and seemed peculiar to the vicinity of Peking.(4) The author of the first book, French, writes, "Through the city of Peking each of the five districts is traversed by an ox-cart just before daylight. A signal is given of the approach of the cart, and all those who have children who have died during the night bring them out, and thus secure their burial. Those who have children, and no means

(1) Barnes, Anna Maria, Tatong, the Little Slave, Presbyterian Publishing Company: p. 10

(2) Davis, J. A., Chinese Slave Girl, Congregational Sunday School and Publishing Company: p. 19

(3) Yonge, Charlotte, The Making of a Missionary, Thomas Whittaker: p. 214

(4) Williams, S. W., The Middle Kingdom, Scribner's: p. 240

to support them bring them out, too, and they are taken to an orphan asylum".(1) The similar reference by Yonge was "Carts went round in the morning, not of scavengers, but to collect the bodies of infants too young for honorable sepulture."(2)

There are several ceremonies connected with babyhood. Naming the child is one. Superfine Gold says, "I was called 'Teacup' for my milk-name. First brother was called 'Little Pig', and second brother was called 'Dust Broom'.....Then if some evil spirit should come to our home, they would think I was 'teacup' and would go to some other house. So they often went away and I am still alive."(3) Girl's milk names were usually numbers, as "This name, Muoi, (meaning ten) would seem to indicate that she was the tenth daughter of her family."(4) French writes of this, "The girls in China are often given no other names till they are married than the number indicating the order in which they are born; two girls in a family is considered enough and the third is usually considered unfortunate. Never a spirit would be so foolish as to attack a child with such a humble name as Little Third Sister."(5) Girls may be left nameless, or simply numbered, or receive such names as 'pig', etc.(6) Upon marriage the bride takes her husband's family name with the

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- (1) French, Harry W., Our Boys in China, Lee & Shephard: p. 371
 (2) Yonge, Charlotte, The Making of a Missionary, Whittaker: p. 180
 (3) Ralph, Julien, Alone in China, Harper & Brothers: p. 265
 (4) O'Neil, James, Garrison, Tales from Tonquin, Copeland & Day: p. 62
 (5) Our Boys in China: p. 196
 (6) Davis, J. A., Young Mandarin, Congregational Sunday School and Publishing Society: p. 22

title So (young Mrs.). Later in life Chin (elderly Mrs.) is substituted for So.(1) Boys, given milk-names or epithets(2) that are derogatory so evil spirits will not covet them, usually assume a second name "when the first wears out or as soon as the boys are large enough to go to school".(3) A third may be given upon acquiring a degree--presumably the Hanlin, which corresponds somewhat to the Western Doctor of Philosophy, or higher.

Many are the rituals for the little boy. A party, to which presents are brought by guests, accompanies the ceremony of the first head-shaving.(4) It is upon this occasion that the milk-name is conferred. Then, at three months, the molasses-candy ceremony initiates the boy into the mysteries of religious worship by presenting him to the goddess of children.(5) On his first birthday comes the party for the selection of a profession. Many articles are placed around him. The one he seizes first is supposed to indicate the career he will later pursue. The little fellow participates in the feast by guzzling chicken-feet soup--to promote early walking and swift running. Another ceremony to insure good health to the lad is "passing through the door", then burning the make-believe door afterwards;(6) or hacking it to pieces to confuse the evil spirits.(7) The

(1) Davis, J. A., Leng Tso, The Chinese Bible Woman, Congregational Sunday School and Publishing Society: p. 14 ff

(2) Davis, J. A., Choh Lin, The Chinese Boy: p. 19

(3) Choh Lin: p. 13

(4) Choh Lin: p. 12

(5) (6) (7) See following page

little toddler also had invisible cords cut with sharp knives to free his walking(1) and generally, quite early in life, he was consecrated to the gods by the placing of a pouch around his neck filled with incense-ashes taken from the trays before the gods in the temple.(2)

Infants were cared for in various ways. Some were suspended in a basket attached to a beam in the living room. While with their mothers outside they were "slung on the backs..... peeping around with their little slits of eyes, and their heads bobbing about."(3)

Child slavery was common among the very poor. There is sufficient evidence, though, from quite a number of books that Chinese parents were fond of their children.(4) If Dickens is to be relied on, child slavery in England existed about as late as it did in China though it was not nearly so prevalent because the poverty was not nearly so great. Children in China could be bought back at any time by their family if a reversal of fortune brought sufficient cash to permit it. If not, the slave-time lasted only until the girl was married.

If childhood was a happy time for boys, it was less so for girls if footbinding was practiced. The first two years of binding brought intense suffering, although it subsided some-

(5) (6) (7) from previous page; (1) (2) Davis, J. A., Choh Lin, the Chinese Boy, Congregational Sunday School and Publishing Society: p. 14, 18, 17, 16; also, Young Mandarin by the same author: p. 27, 36

(3) Cheever, Harriet A., Little Mr. Van Vere of China, Estes and Lauriat: p. 179

(4) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 133

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(5) (6) (7) From previous page: (1) Davis, J. A., *Such Men*, the Chinese for Governmental Sunday School and *Public* for Society, p. 14, 15, 16; also, *Young Mandarin* by the same author: p. 27, 28
(2) Cheever, *Harriet A., Little Mr. Van Vane of China*, Bates and Lonsdale: p. 172
(3) *See, Gladys A., Gung-Ti-Kung, Gods, Mead & Company: p. 133*

what as circulation ceased. Frequently the "father interceded, but in vain, for the mothers went about their task with dogged determinations and often-times with many a bitter tear".(1) During the adolescence, the girl went out chaperoned or lived in seclusion(2) to emerge only when leaving the parental roof.

Betrothals usually took place from twelve to fourteen, but could and did take place throughout a woman's lifetime. They were as binding as marriage itself, and not even as frequently broken. In the earlier type of adventure novel, these betrothals were conducted with the impromptu of the mode a la American of nearly a century later.

In A Set of China, Ho-Fi praises Papa Poo-Poo, and is invited to dine on the old gentleman's third quarter of a prize rat. This Bluebeard, seeking Poo-Poo's charming daughter So-Sli for his seventh wife, boldly expresses his desire. Since he was a distant relative of the emperor, Papa capitulates and when Ho-Fi "came, she saw, he conquered." Seeley, author of the same story with variations, had Ho-Fi and Papa dine on polecat quarters, but the diet seemed to have little bearing on Ho-Fi's ability to triumph, even over such a wily creature as So-Sli.(3) Another story taken from the Porcelain Tower precipitates Si-Long from his steed, affrighted by Papa's glasses, into the abdomen of that august person. Nevertheless,

(1) Headland, Isaac T., Home Life in China, Methuen & Co:p.63-4

(2) Davis, J. A., Choh Lin, Congregational Sunday School and Publishing Society: p. 183

(3) A Set of China, George R. Mooney: p. 2

poor Si-Long's ribs are fractured, and Papa Nu-Moon, called to philosophize with the Emperor, leaves Si-Long in charge of his daughter, Tou-Keen, with the admonition that a screen must be ever kept between them. Since screens can be peeped through, and walked around--"the ice was broken, it had not been thick, and a warm fountain of love sprung up.....in fine, they arranged a little scheme for boating it together down the current of matrimonial felicity."(1) In another story by the same author, Chin is hired to get a wife for Ou-Rang-Ou-Tang who has the money and the mind-set that should procure the desirable So-Hoo-Se. But she is in love with Long-Ku. Her cousin, a poor relative, desires to wed wealth. Since the plot necessitates the wearing of the veil until the ceremony is over, the two girls acquiesce to their parents' demands, but exchange places and gifts, taking matters into their hands with the initiative that would have done justice to a modern American maiden.(2) Dalton has Sang, a Maio-Tse hill woman, fall in love at first sight with a "red-haired barbarian" and nuptials follow immediately.(3) In Blue Jackets, A-Tae, a shy languid Elaine, perks up suddenly, a moment after meeting Jerry, and remarks, "Are you married? Oh, would I could be given to one like you; but I shall be like other girls, sent off to slave for some man of my own class, or sold to a mandarin."(4) It will be perceived that A-tae was,

(1) Seeley, Thomas H., The Porcelain Tower, Lee & Blanchard, p.133

(2) The Porcelain Tower: p. 207

(3) Dalton, William, John Chinaman: Chap. 1

(4) Greey, Edward, Blue Jackets, J. E. Tilton & Company: p. 129

once Si-Long's ribs are fractured, and Papa Wu-Moon, called to
 philosophize with the Emperor, leaves Si-Long in charge of his
 daughter, Tzu-Kuei, with the admonition that a screen must be
 ever kept between them. Since screens can be peeped through,
 and walked around--the ice was broken, it had not been thick,
 and a warm fountain of love sprang up.... In time, they arranged
 a little scheme for beating it together down the current of
 matrimonial felicity." (1) In another story, the same author,
 Chin is hired to get a wife for Ou-Kang-Qu-Lang who has the
 money and the mind-set that should procure the desirable So-
 too-Sa. But she is in love with Lou-Ku. Her cousin, a poor
 relative, desires to wed herself. Since the plot necessitates
 the wearing of the veil until the ceremony is over, the two
 girls acquiesce to their parents' demands, but exchange places
 and gifts, taking matters into their hands with the initiative
 that would have done justice to a modern American maiden. (2) Dai-
 ton has Gany, a Mao-Tse hill woman, fall in love at first sight
 with a "red-haired barbarian" and nuptials follow immediately. (3)
 In Blue Jacket, A-Tse, a boy I should think, grows up suddenly,
 a moment after meeting Jerry, and remarks, "Are you married?
 No, would I could be given to one like you; but I shall be like
 other girls, sent off to slave for some man of my own class, or
 sold to a merchant." (4) It will be perceived that A-Tse was,

- (1) Seeley, Thomas H., The Forbidden Tower, Lee & Blanchard, 1935
- (2) The Forbidden Tower, p. 207
- (3) Golden Willow, John Blumenthal, Chap. I
- (4) Great Wagon, Blue Jacket, E. E. Mison & Company, p. 129

although a Chinese, harboring a desire for woman's rights. Even Adele Fielde who seems to give the reader a rather clear picture at times of the Chinese individual, permits Pearl, her heroine in Chinese Nights Entertainment to shoot an arrow into the court where Golden Branch, the one she loves, is playing quoits. To this arrow is attached a note, that is to be instrumental in her scheme for winning her idol.(1) Ralph, too, comments on the attempts at "getting their man" made by the Chinese maids. "In spite of their modesty, the Chinese girls do flirt, and in proper European fashion.....maidens steal glances at the young men out of the tails of their eyes.....in a land.....where men and women are strangers until they wed; where not even a brother may so much as touch his sister's hand; where courtship, even by letter is unknown."(2)

In the missionary type of novel there is stricter adherence to Chinese custom. All marriages are arranged through a mei-jin or go-between, even among the Christianized Chinese. Reference is made in every book to the practice. One will suffice to illustrate. The go-betweens arrange the price which may range from a minimum of thirty to sixty dollars. "After the engagement a price is fixed for the bride, part of it to be paid then and the rest at the wedding. This price varies according to the wealth, beauty, intelligence, rank and many other qualifications

(1) Fielde, Adele M., Chinese Nights Entertainment, Putnam: p. 100

(2) Ralph, Julien, Alone in China, Harper & Brothers: p. 39

of the bride."(1) Wives with sons bring more than single girls sometimes.

The methods used to determine a successful marriage are identical. In every book mentioning marriage after the second Opium War, geomancers determine by horoscope the amount of affinity between the couple; if it is sufficient to insure happiness, a date is set.(2) The date is usually for some years ahead as haste suggests a coolie marriage.(3) However, missionaries frequently juggled situations in order to except their hero and heroine from the usual "blind" betrothal to insure them a happier union.(4) Sometimes even Chinese ladies themselves were guilty of wishing betrothal other than custom, for Miss Pi "hoped that a marriage could be arranged without the tedious process of consulting a soothsayer and of waiting for such a conjunction of the birth planets as is computed to select a lucky day."(5)

Marriage in China during the nineteenth century was even less of an alternative than in America during the corresponding period. True, spinsters in the Middle Kingdom were unknown, and because of infanticide and the isolation period of "gestatory education" for prospective mothers,(6) women were greatly

(1) Davis, J. A., Choh Lin, The Chinese Boy, Congregational Sunday School and Publishing Society: p. 272

(2) Davis, J. A., The Chinese Slave Girl: p. 60

(3) Nelson, Kathleen Gray, Tuen, Slave and Empress, Dutton:p.95

(4) Ralph, Julien, Alone in China, Harper & Brothers: p. 275

(5) Davis, J. A., The Chinese Slave Girl: p. 187; Young Mandarin p. 12; Tuen, Slave and Empress: Conclusion

(6) Alone in China: p. 182

(6) Headland, Isaac T., Home Life in China, Methuen & Co: p.110

in demand. "An unmarried woman beyond twenty is seldom found; but there is a multitude of bachelors in China.(1)

Spinsters, in a way, were servants. Concubines or "Second wives" were servants also, but because of their children's becoming the property of the first wife, their lot was a much more unhappy one. Generally, a marriage was not too unfortunate, as the parents were most careful in a marriage choice. There were no love affairs previous to wedlock, but the wedding itself frequently marked the beginning of lovemaking;(2) whereas, in the West, marriage often terminates the lovemaking. One interpretation of this absence of courtship in the marital scheme as given by Seeley is amusing. "The Chinese carry their passive philosophy yet farther than the Musselman, and will not waste their valuable time in making love, which is everywhere acknowledged to be but profitless employ, when it can be done so cheaply and so easily by proxy."(3) This same author cannot bear to think that all marriage is so prosaic. He insists "Clandestine marriages do sometimes take place in China.....but they are less frequent than with us."(4)

Preparation for marriage begins with the betrothal, when the first money paid to bride's father is frequently used, especially if the bride is poor, as a "nest-egg" for the "hope-chest" or dowry. The magnitude of the gifts from the prospec-

(1) Davis, J. A., Young Mandarin, Congregational Sunday School and Publishing Society: p. 13

(2) Headland, Isaac T., Home Life in China, Methuen: Chap. 8

(3) Seeley, Thomas H., The Porcelain Tower, Lee&Blanchard: p.209

(4) The Porcelain Tower: p. 218

tive groom determines the future status of the bride--whether she is marrying a pauper or a gentlemen. Prior to leaving home, the bride indulges in a week of lamentation.(1) Most missionary books give a similar description, though not as detailed. "The custom is, during this period of wailing, for her girlhood friends to come in and find the prospective bride on her knees or flung down on the bed, with her hair let down, her eyes red and swollen, filling the air with her pathetic cries."

The costume of the bride varies little, for if one is too poor to purchase, one rents the red garments and headdress. The following quotation from Ralph's Alone in China is typical of all the books included in the bibliography. "She was all in hired red. On her head was a bridal hat, or crown of gold and turquoise, covered with pearls of all sizes, from that of a hen's egg to that of an after-dinner pilule. Pendants of looking-glass and thick red tassels hung among the pearls. A red veil hid her face and fell half-way down her red skirt--all a mass of embroidery in silk of a darker red." Later, on a closer inspection, this author writes: "the silver-gilt bride's crown, all inlaid with bits of kingfisher feather, like turquoise."(2) For clarity the following from The Chinese Slave Girl by Davis is added: "Her dress was of bright red, and shone with spangles. On her head she wore a bright-colored headdress fringed with glittering pendants, and over all a mantle and veil were thrown

(1) Ralph, Julien, Alone in China, Harper & Brothers: p. 278

(2) Alone in China: pp. 254, 275

to hide the bride from the eyes of all."(1) Fielde in Pagoda Shadows verifies the scarlet robe, the red gauze veil and the red silk fringe.

Even when the plot demands secrecy, and requires the wearing of the veil throughout the ceremony to insure success, Western impetuosity would disrupt ancient Chinese custom for Seeley says "against such a resolve an impatient lover might be expected to raise a demur".(2) In Korea the affair is managed quite similarly, except that, to insure the bride's not seeing the groom until she is his wife, there is a "sealing together of her eyelids by means of a thick paste that did its part so well not a ray of light found its way to her."(3)

Little account is made of the groom's apparel except by Ralph who describes Pine coming down, "dressed all in purple silk and wearing a sash and crown."(4) Fielde's wedding has the groom in green trousers, brown tunic and black hat with red tassel. One word-picture of a youthful Korean bridegroom by Anna Barnes was colorful at least. "The dress of these young bridegrooms consisted of rose-pink, red, or blue coats, and high yellow hats."(5)

The wedding procession, in which the red sedan or "flowery" plays the most important part, is still retained by the Chinese

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- (1) Davis, J. A., The Chinese Slave Girl, Congregational Sunday School and Publishing Society: p. 116
 (2) Seeley, Thomas H., The Porcelain Tower, Lea&Blanchard: p.207
 (3) Barnes, Anna Maria, Tatong, the Little Slave, Presbyterian Publishing Company: p. 139
 (4) Ralph, Julien, Alone in China, Harper & Brothers: p. 253
 (5) Tatong, the Little Slave: p. 89

although the other characteristics have been altered considerably. Ralph writes of the bride leaving her home, that "The father carried the bride--for no bride would ever walk, of her own accord, out of the home of her parents and her childhood." (1)

A rather good account of this procession also by Ralph follows, although the attendance of the go-between and the mistress of ceremonies upon the bride is omitted: "The caravan-like procession of coolies bearing silks to her house was only equalled by the impressive pageant that returned to his house a day before the wedding, when she sent her bridal bed, her chairs, tables, bath-tubs of red lacquered wood, quilts, vases, porcelains, hot-water kettles, household china, dresses, silken undergarments by the box-load, and all the rest with which a bride furnishes two rooms for herself in her husband's house and expects to dress herself for years to come." (2)

This author had the procession take place three days before the bride was sent for in the red sedan. Another description given by Davis in his Chinese Slave Girl differs in that the procession takes place the very day of the beginning of the ceremony. "When the sedan-chair was closed, the wedding-procession started.....First went a man carrying a huge piece of pork; this was meant to attract any evil spirits that might be around to harm the young bride. It was expected that while the evil spirits were feasting upon this pork the bride would reach her new home unharmed. Next

(1) Ralph, Julien, Alone in China, Harper & Brothers: p. 252-3

(2) Alone in China: p. 277

went the guide to show the way, and then a couple of musicians, and after followed the trunks or boxes containing Lian's furniture and clothes, then the sedan with the bride, and following her were the people sent from the bridegroom's home to escort the bride; last of all were the friends of Lian who wished to show their good-will.....(1) The distance between the two weddings cited may be responsible for the difference in the time for the procession. One reference by Rees was explanatory of the "red" used. "The bride was brought to her father-in-law's house in the prosperity--and happiness--giving red chair belonging to the village."(2) These red chairs are never used except for the first marriage.

The reception of the bride by the groom varies greatly. Seeley, giving the "six rites of marriage" spoke of the "groom going to the house of the bride's father for the bride."(3) French seconds this idea by having the groom "carrying her away, a willing bride, to his house."(4) In all other books, referring to this part of the ceremony, the bride is conducted in the red sedan to the bridegroom's door, but after that writers differ. When Hey-ho reached Fun's door "on the propitious eve of the Feast of Lanterns, she was met by some matrons, his relatives who assisted Hey-ho out of her sedan, and lifted her over the pan

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- (1) Davis, J. A., The Chinese Slave Girl, Congregational Sunday School and Publishing Society: p. 116-117
 (2) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 10
 (3) Seeley, Thomas H., The Porcelain Tower, Lea&Blanchard: p.344
 (4) French, Harry Willard, Our Boys in China, Lee&Shephard:p.207

of charcoal placed at the door".(1) When Lian's sedan arrived and "was on the ground the bridegroom opened the door, and for the first time the bride and groom met."(2) This corresponds to "It was an anxious moment to the two when she stepped from the sedan as it was set down at his home."(3)

Some authors marry their betrothed couple in one day; others require five or six. The majority place the duration at three which is generally conceded to be authentic. Procedures range through similarities to diametricals. In general, the bride is conducted to the ancestral tablets of the groom's home, where each bows three times; then they go to a room where they sip wine together, the mistress of ceremonies (In Pagoda Shadows the groom takes off inner veil after breakfast) removing the veil of the bride.(4) The next day, or as others have given, that night and the next day, the bride sits in her chamber while the guests are feasting, listening to unpleasant criticisms. Ralph pictures this ordeal of the bride thus: "(she) was tormented by all the women of Pine's family and acquaintance. They pinched her, pulled and picked and plucked her clothes, made fun of her, found fault with her shape and looks and intelligence, and, without stopping, all night endeavored to take her off her guard and force her to reply to them. They wagered that she was knock-kneed, parrot-toed, tongue-tied, silly, consumptive,

(1) Seeley, Thomas H., The Porcelain Tower, Lea&Blanchard:p.299

(2) Davis, J. A., The Chinese Slave Girl, Congregational Sunday School and Publishing Society: p. 118

(3) Davis, J. A., Choh Lin: p. 274

(4) Fielde, Adele M., Pagoda Shadows, W. G. Corthell: p. 51

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was knock-kneed, narrow-shouldered, tongue-tied, silly, consumptive.

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- (1) Seeley, Thomas H., The Porcelain Tower, Nanking, p. 239
 - (2) Davis, J. A., The Chinese Slave Girl, Congressional Sunday School and Pictorial Society, p. 118
 - (3) Davis, J. A., China Trip, p. 274
 - (4) Elaine M., Baroda Shadows, W. B. Corbell: p. 21

cross, jealous, etc."(1) Quite opposite was this "ordeal" as described by Seeley, who claims "The most extravagant encomiums were passed upon her beauty; she was compared to the sun, the moon, the stars, to gold and silver.....to gems, to flowers, to a dove, etc."(2) Several missionary writers relate that the groom goes to the house of the bride on the third day to pay respect to her ancestors. Adele Fielde, who checks favorably with the standard works, states in Chinese Nights Entertainment that "the mistress of ceremonies remains four days, then the bride takes over the household," and that "the youngest brother only may visit the bride during the first three months." Her Pagoda Shadows gives the reader to understand that the bride does not return to her home, or have adult visitors after leaving her own home for at least four months. A well-rounded view, showing the revolutionary movement going on in China, and how quickly innovations are picked up by the newer generations was from Superfine Gold's letter to her Christianized lover. "But when it comes to all my girl friends staying up with me three whole nights in my bedroom, to see that I do not speak, that is too much. Plenty good Chinese do not do so the whole three days any more. Girls only stay in brideroom one night, though, of course, she does not eat or speak for three days....On the first night I will receive your men friends, and hand each one a cup of tea, to hear them wish me a million sons, according to

(1) Ralph, Julien, Alone in China, Harper & Brothers: p. 255

(2) Seeley, Thomas H., The Porcelain Tower, Lea&Blanchard:p.299

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(1) Ralph, Julian, Alone in China, Harper & Brothers, p. 285
 (2) Seely, Thomas H., The Porcelain Tower, Leachman & Co., p. 282

custom. And you shall then lift my veil; or it shall be on the second day--please yourself. But on the third day will you come to my mother's house with me to reverence my ancestors, after Chinese custom?"(1) As if this ceremony in its simplest form were not tedious enough, Rees claims, "For five or six days, dressed up in state, she (bride) has to stand and bow to all the guests introduced to her; her poor head crowned with ornaments weighing seven or eight pounds."(2)

Divorce as the West knows it is unknown in China. A woman may not seek a divorce from her husband no matter what his offences may be but a man can divorce his wife for any one of nine causes: if the marriage contract contains false statements, barrenness, sensuality, want of filial piety, loquacity, jealousy, incurable disease, beating her husband, or leaving home without her husband's permission.(3) When a man sells his wife to another it has simply the force of a divorce. The first wife assumes a position of honor in the home as soon as she becomes the mother of a son. If the second wife, who is regarded as chattel, perchance becomes a full wife, she can never be sold again without her consent.(4) Mothers of sons have more authority over their children than the grandmothers.. At no time is it customary for the wives to go out in the company of

(1) Ralph, Julien, Alone in China, Harper & Brothers: p. 282

(2) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 11

(3) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell: p. 82

(4) Davis, J. A., The Chinese Slave Girls, Congregational Sunday School and Publishing Society: p. 249

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(1) Ralph, China in China, Harper & Brothers; p. 282
 (2) Rees, China, Holt, Rinehart & Company; p. 11
 (3) Williams, China Yesterday and Today, Thomas Y. Crowell; p. 82
 (4) Davis, J. A., The Chinese Slave Girls, Congressional Sun-day School and Publishing Society; p. 249

their husbands,(1) but occasional mention is made of husbands and wives being "friendly" in public.(2) And Seeley, speaking of the Feast of Lanterns, says "even the ladies enjoy for a brief period a certain degree of liberty, which is not allowed them during the remainder of the year."(3) Knox, describing a street scene, writes, "nearly all the vast crowds in the streets consisted of men; now and then a woman was visible but only rarely."(4) Davis in Choh Lin remarks also that "none but elderly women are allowed to go out into the streets, nor is it deemed proper for even these to be much in gatherings of men."(5) In Korea, a "curfew bell" warns all men who are on the streets to leave. If he is caught out after nine o'clock, he must "cover his eyes by means of a fan or pass them (the women) with his head bent".(6) This author, Anna Barnes, compares the appearance of the streets during the promenade hours to "drifting masses of snow"--but it would be the white garments of the women.

The Missionary Review of the World (Feb. 1896) states that "In China it is an unwritten law that a widow must follow her husband into the other world." Not one book of fiction mentioned this. Neither was any reference of such a custom being current in the nineteenth century found in any of the non-fic-

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- (1) Fielde, Adele M., Chinese Nights Entertainment, Putnam:p.81
 - (2) Chinese Nights Entertainment: p. 116
 - (3) Seeley, Thomas H., The Porcelain Tower, Lea &Blanchard:p.265
 - (4) Knox, Thomas W., The Boy Travellers, Harper & Brothers:p.417
 - (5) Davis, J. A., Choh Lin, Congregational Sunday School and Publishing Socity: p. 290
 - (6) Barnes, Anna Maria, Tatong, the Little Slave, Presysterian Publishing Co: p. 82

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- (1) Fiske, Abbie M., Chinese Nights Entertainment, Putnam: p. 81
- (2) Chinese Nights Entertainment: p. 118
- (3) Sealey, Thomas H., The Pinnacle Tower, Lee & Biddle: p. 268
- (4) Knox, Thomas W., The Boy Travellers, Harper & Brothers: p. 119
- (5) Davis, J. A., China and the Chinese, London: p. 290
- (6) Barnes, James, Japan, the Little East, Presbyterian Board: p. 12

tion read. Many of the authors spoke of the privilege of the husband's family in disposing of a widow, by sale or returning her to her own father.

Sickness in China is generally ascribed by the natives to the malice of evil spirits. From the viewpoint of a century later attributing disease to humors sounds about as antiquated as evil spirits; yet Seeley, (1842) explaining the illness of the emperor, notes that the doctors "were at a loss whether to ascribe it to hot or cold humors", (1) and when poor A-tae "faint-
ing over and over again" pines away to a shadow with love for an American sailor whom she had met only once, they "bled her!"⁽²⁾ But that treatment was little worse than the medicine prescribed by the doctors. It was compounded from drugs and herbs and called for "the bodies of dried beetles, flies, lizards, the blood and teeth of tigers, the bodies of snakes" (3) and other niceties of Chinese pharmacopoeia.⁽⁴⁾ It was too expensive for A-tae's father's purse so the obliging pharmacist remarks, "I can leave out the dried rat's tails--they are costly--and the alligator's blood may be omitted. Well, say one hundred cash."⁽⁵⁾

When Hari-Paul was ill, the mandarin, feeling responsible for the stranger within his province, orders the doctor. Scott, Paul's brother, comes into the sick room and is amazed by what

(1) Seeley, Thomas H., The Porcelain Tower, Lea&Blanchard:p.121

(2) Greey, Edward, Blue Jackets, J.E.Tilton & Company: p. 130

(3) Ralph, Julien, Alone in China, Harper & Brothers: p. 185

(4) Williams, S. W., The Middle Kingdom, Scribner's: p.127, V.II
"442 medicinal agents enumerated in one of the popular dispensatories."

(5) Blue Jackets: p. 129

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(1) Seeley, Thomas H., The Foreigner's Lover, London: J. Lane, 1942, p. 131
(2) Seeley, Thomas H., The Foreigner's Lover, London: J. Lane, 1942, p. 130
(3) Seeley, Thomas H., The Foreigner's Lover, London: J. Lane, 1942, p. 132
(4) Williams, G., The Middle Kingdom, London: W. H. Freeman, 1911, p. 127, W. H.
"442 medicinal agents enumerated in one of the popular dis-
pensatories."
(5) Seeley, Thomas H., The Foreigner's Lover, London: J. Lane, 1942, p. 132

he sees. "On a broad table before him such a curious collection was spread out that Scott instinctively asked about him (the doctor). There were roots, herbs, and bones(1); the skull of a tiger, the skeleton of a monkey, the skin of a viper. There were also goat's hoofs, dried-up bats, and bears' paws. These were his surgical(2) instruments."(3)

Samuel Wells Williams writes, "as a general thing the druggists of China are also physicians.(4) The doctor prescribes, the servant is sent to his house, where the doctor carefully prepares the prescription. The properties of the drugs, and their necessity to the case are crossed out here and there, and abated on the price of the whole, till he has at last reached the point where he declares the rest absolutely necessary to save the life of the patient. An argument ensues, sometimes conducted by the patient, as to whether the amount should be laid aside, and added to the amount to be paid for the coffin and funeral. Since one must die soon or later, it is often considered well worth the patient's while to think upon sacrificing a chance for a little longer life in favor of a better

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- (1) Science has proved the value of bones for the potash value they have. Our fertilizers contain the ingredients that were found in Chinese pharmacopoeia. Also many herbs and oils such as chaulmoogra were adopted by the Western scientist.
 - (2) Williams, Edward T., China Yesterday and Today, Crowell: p. 158
 - (3) Williams, S. W., The Middle Kingdom, Scribner's: p. 123, V. "The practice of the Chinese is far in advance of their II theory."
 - (4) The Middle Kingdom: p. 126 ff. "the prescriber seldom makes up the medicine himself."

funeral."(1) Priests, however, have a method quite unique for treating their patients: "The bonze came with three more priests all of whom brought drums, which they beat and clattered till the poor man nearly lost his sense of hearing. When they discontinued the drumming, the bonze placed his ear to the man's stomach, and pretended to hold a confidential kind of conversation with the gentlemanly fiend within."(2) It was a favorite trick for wheedling money, food, and what-not out of the family of the patient.

Death is a natural enough occurrence, but every race has rituals peculiar to its common beliefs. It was interesting to watch Mr. Lee, a Chinese heathen, die an Occidental death. After a half page of remarks on the treatment accorded him during his illness, he concludes with, "I do not wish to die. It is all dark. Let me sleep." When it was known that Mr. Lee was dead the friends began to cry and lament their loss. They had reason to mourn, (said Davis in Choh Lin) for they had no hope of meeting the dead loved one again. As Mr. Lee had said, "it was all dark,....No gospel to light death.....that darkness is awful."(3) Contrast the above quotation with: "a Chinese looks upon death, when it is approaching himself, with a calm and careless ness which cannot be found in any other nations on earth. He knows less, thinks less, and cares less about the

(1) French, Harry W., Our Boys in China, Lee&Shephard; P. 362-4

(2) Dalton, William, John Chinaman: p. 112

(3) Davis, J. A., Choh Lin, Congregational Sunday School and Publishing Society: p. 52

future than any one else. His only anxiety is concerning his body. He desires a fine coffin, a grand funeral, an unforgettable grave and a well established ancestral tablet. If he is sent well out of this world he has no fear but that he will be well received in the next."(1) According to standard works, the latter interpretation of the Chinese attitude toward death is nearer the truth, for his chief concern is someone to supply his wants in the future Nirvana, and having begot a son, rests assured that filial piety will insure his future. A queer custom, cited only in Our Boys in China, was the calling back of a soul. Mr. Tieh explains the calling and its never-ending echo: "Come back!" "I will come." "When a person is dying, we do our best to prevent it in that way. One servant goes upon the roof and calls, another goes to a distance and replies. It cheers the family to hear the response, "I will come back."

When the Chinese is taken ill away from home, "the people there present him with a coffin to let them carry him to his home so that he shall not die on their hands."(2) This sounds improbable but standard works on Chinese characteristics point out the difficulties involved for a stranger who permits a person to die in his house, or even in his village.

Fortunately for the Chinese to whom sanitation was unknown, they had evolved a cement for sealing coffins so that the escape of effluvia was impossible. As a result "often

(1) French, Harry W., Our Boys in China, Lee&Shephard: p. 279-80

(2) Our Boys in China: p. 278

bodies are kept thus in China for many days, even years, before burial," but, if they were to be kept indefinitely they were varnished over.(1) In the preparation of the deceased for the funeral, accounts, as usual, differ. Chi Lap, the eldest son of Mr. Lee "took a cup of wine, and kneeling before the dead, three times placed the cup to the lips. After this he took, with a pair of chopsticks, some cooked food from a bowl and offered this three times, and ~~again~~ he did the same with boiled rice."(2) To no other corpse was such refreshment offered in any of the books. In the category of ceremonies this ritual to Hou So was unique. "About the body was placed a number of candles burning to light the soul in the darkness of the spirit-world."(3) In both fiction and non-fiction(4) two rituals appear indispensable to the needs of the departed spirits. They were "setting forth food and tea as it was thought so newly arrived a soul in the world of spirits would not know where to go for sustenance;(5) and the burning of paper replicas of personal accessories and household articles. The people suppose these reproductions become real in the spirit-world, and a man's prestige there depends upon the quantity of property that accompanies him into his new abode. A bit of description of this quaint gesture will serve to show the Chinese flights of fancy.

(1) Davis, J. A., The Chinese Slave Girl, Congregational Sunday School and Publishing Society: p. 73

(2) Davis, J. A., Choh Lin: p. 53

(3) Davis, J. A., The Chinese Slave Girl: p. 72

(4) Fielde, Adele M., Pagoda Shadows, W. G. Corthell: p. 82

(5) The Chinese Slave Girl: p. 72

(6) China Yesterday and Today: p. 143-4

"A paper sedan,....and four imitation chair-bearers.....made of paper were placed on the ground in front of the house, and four cups of wine and eight small cakes, real cups and wine and real bread were put near them.....The people suppose that these paper men and sedan-chairs, when burned, become spirit men and chairs in the next world to carry the soul of the one they mourn. The wine and bread are for the use of the chair-bearers. They are expected to get the spirit of the food in the other world."(1)

The first to mention the color of mourning was Dalton (1858): "Sang, attired herself in spotless white, the deepest mourning in China."(2) Davis gives more detail: "Lian alone wore the usual mourning-robe. This was a long, loose-fitting robe of coarse light-gray or dusky-white sackcloth....it had sleeves, and her head was covered by a hood that almost hid the face."(3) The period of mourning was three years, and for that of an emperor a hundred days.(4)

"Lucky spots" are selected by geomancers, as the site of the grave affects the prosperity of those left behind. Fireworks are used to frighten away the evil spirits.(5) The procession is described only in missionary novels. "The coffin was placed on a bier carried by ropes fastened to poles that

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- (1) Davis, J. A., Choh Lin, The Chinese Boy, Congregational Sunday School and Publishing Society: p. 54
 - (2) Dalton, William, John Chinaman: p. 34
 - (3) Davis, J. A., The Chinese Slave Girl: p. 73
 - (4) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell: p. 467
 - (5) China Yesterday and Today: p. 148-9

were borne on the shoulders of men."(1) Musicians precede the coffin, a sedan chair with the ancestral tablet immediately follows, then come the relatives in sedan chairs or on foot. In no works of fiction are the priests mentioned, but they are a usual accompaniment to a funeral cortege.(2) All relatives and friends lament noisily. The ceremony at the grave is identical in all literature on China. The male members of the family "approach and kneel before the coffin, knocking their heads upon the ground and going through with the full kowtow "to the unseen spirit supposed to have come back to the resting place of the body. Even little boys when burying their dogs "approach and bow three times".(3) After the males depart, the mother, wife and daughter repeat this ritual, or, if only female members survive; then they alone bow. Distant relatives follow in the worship. In the presence of the kneeling assembly, the ancestral tablet is placed at the head of the grave, and the grave is closed. The tablet is then returned to its sanctuary in the home.

Two comments on burial places are enlightening. "It is astonishing to what a degree of inconvenience the Chinese will put themselves to bury their dead decently, often leaving the family heavily in debt."(4) "The Chinese seldom select, for

(1) Davis, J. A., Choh Lin, The Chinese Boy, Congregational Sunday School and Publishing Society: p. 56

(2) Williams, S. W., The Middle Kingdom, Scribner's: p. 245

(3) Choh Lin, The Chinese Boy: p. 109

(4) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 4

burial places, situations capable of agricultural use and improvement; and inter their deceased friends on the hill-side, or under the craggy precipice; where little else could be made of the soil."(1) A possible explanation of both viewpoints is that individuals are believed to be surrounded by invisible beings which must be propitiated through their departed relatives. This is done only by insuring absolute repose of the dead--and such a spot "must therefore be lucky, and worth great effort to secure".(2)

Subsequent ceremonies at the graves may be occasional--"the Chinese bring food to the graves of their friends and leave it there as an offering";(3) or they may offer banquets at the "weeping-season"(4) which comes in the spring when the graves are put in order.

2. Dress

The costume of China during the nineteenth century was far more colorful(5) and practical than that of the West. Alterations were never made from caprice or fashion. Manchu law prescribed in minutest detail the official dress of every man and woman according to their class.(6) Writers, in general, referred to the ubiquitous blue of the coolie garb.

(1) Seeley, Thomas H., The Porcelain Tower, Lea&Blanchard:p.308

(2) Williams, S. W., The Middle Kingdom, Scribner's: p.246,V.II

(3) Knox, Thomas W., The Boy Travellers, Harpers & Bro: p. 412

(4) Davis, J. A., The Chinese Slave Girl, Congregational Sunday School and Publishing Society: p. 86

(5) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell: p. 184

(6) China Yesterday and Today: p. 479

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(1) Seeley, Thomas P., The Paganism of China, London: P. 308.
(2) Williams, G., The Middle Kingdom, London: P. 240, V. II.
(3) Knox, Thomas W., The Far East, Harrow & Co. P. 112.
(4) Seeley, Thomas P., The Paganism of China, London: P. 308.
(5) Seeley, Thomas P., The Paganism of China, London: P. 308.
(6) Williams, G., The Middle Kingdom, London: P. 240, V. II.

This blue cloth was nankeen, a coarse cotton. Extra clothing, wadded or quilted(1) was worn by all classes, though furs were much desired by the luxury-loving mandarins during and since the days of the old China trade.

No accurate descriptions of the garments of the royal family were found in any of the standard works. Two authors attempted to give details. Present knowledge of the secrecy surrounding the emperor and the use of luxurious palanquins at the court of Peking reduces the first account to mere extravaganza: "on a beautiful white steed, rode the Son of Heaven himself, in an azure-colored silk dress, embroidered with dragons and decorated with costly jewels."(2) Yellow was the imperial Manchu color.(3) Blue was frequently used, however, by those of lesser blood. The second description tallies more closely with custom. "The emperor is seated on his ebony throne, attired in a yellow robe wrought over with dragons in gold thread, his head surmounted with a spherical crown of gold and precious stones, with pearl drops suspended round on light gold chains."(4)

The mandarins dressed most richly and according to their rank, or blood. No author omitted the crimson or glass button, nor the peacock's feather, worn with the button at the top of the sugar-loaf(5) hat, the quill extending back from the button.

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- (1) Davis, J.A., Choh Lin, Cong. Sunday Sch. & Pub. Soc: p. 85
 (2) Dalton, William, John Chinaman: p. 71-74 178-
 (3) Williams, Edward T., China Yesterday and Today, Crowell:179
 (4) Morris, Charles, Historical Tales of Japan and China,
 Lippincott: p. 317
 (5) Williams, S. W., The Middle Kingdom, Scribner's: 759 ff.
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This blue cloth was nearest, a coarse cotton, brown plaiding, washed or calicoed(?) was worn by all classes, though there were much desired by the luxury-loving mandarins during the time of the days of the old China trade.

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(1) Davis, J.A., *China and the East*, London, 1900, p. 25.
(2) Dutton, William, *China and the East*, London, 1900, p. 25.
(3) Williams, Edward, *China Yesterday and Today*, London, 1900, p. 25.
(4) Morris, Charles, *Historical Atlas of Japan and China*, London, 1900, p. 25.
(5) Williams, E.W., *The Middle Kingdom*, London, 1900, p. 25.

The square or round badge on either back or chest, or both, containing figures of animals, birds, flowers, or imaginary creatures, denoted nobility. The viceroy who purchased Tuen "was clad in a flowing blue tunic, over which were scattered crimson flowers, and upon the breast was embroidered a great golden lily, its center a lustrous pearl. His loose pantaloons were met below the knees by stockings of white silk and his thick-soled shoes were made of yellow silk. Upon his head was a red satin cap.(the head uncovered was too familiar) adorned at the top with a crimson button.....while from the silken girdle around his waist hung his tobacco pouch, pipe case, bag of flint and steel, and two purses of loosely braided tinsel cord, in which two watches were plainly visible." It is difficult to condemn the modesty of the two authors who donated the pantaloons;(1) nevertheless, the Chinese nobleman doubtless would have given them to his wife, for in the Middle Kingdom she might find a better use for them. Loose drawers were mentioned as worn by the middle class men and short linen or nankeen ones by laborers.(2) Samuel Wells Williams writes of the men wearing "petticoats"....with tight leggins".(3) Dobbins, only, spoke of this fashion. The men wear petticoats and the women trousers. (4) Ralph, who dresses his men in "half-breeches folded at the ankles and split in the back where under-trousers of a lighter

(1) Cheever, Harriat A., Little Mr. Van Vere of China, Estes Lauiat: p. 141

(2) Alexander, William, The Costume of China, William Miller:

(3) Williams, S. W., The Middle Kingdom, Scribner's:759 ff,V.I

(4) Dobbins, F. S., Ansons in Asiatic Temples: p. 120

The square or round badge on either back or chest, or both, containing figures of animals, birds, flowers, or imaginary creatures, denoted nobility. The variety who purchased them "was" called in a flowing blue tunic, over which were scattered crimson flowers, and upon the breast was embroidered a great golden Lily, the center a lustrous pearl. His loose garters were not below the knees by stockings of white silk and his thick-soled shoes were made of yellow silk. Upon his head was a red satin cap (the band powdered was too familiar) adorned at the top with a crystal button.....while from the silver pipe around his waist hung his tobacco pouch, pipe case, bag of lint and steel, and two purses of loosely braided tinsel cord, in which two watches were plainly visible. "It is difficult to condemn the modesty of the two authors who donated the pinks; (1) nevertheless, the Chinese nobleman doubtless would have given them to his wife, for in the Middle Kingdom she might find a better use for them. Pocket-handkerchiefs were mentioned as worn by the middle class men and short linen or muslin ones by laborers. (2) General Wells Williams writes of the men wearing "petticoats"....with tight leggings. (3) Dobbins only spoke of (4) this fashion. The men wear petticoats and the women trousers. Ralph, who dressed his men in "half-breaches folded at the ankles and slit in the back where under-trowsers of a lighter

- (1) Cheever, Ralph A., *Life in Van Veen of China*, Boston, 1882.
 (2) Alexander, William, *The Customs of China*, William Miller.
 (3) Williams, G. W., *The Middle Kingdom*, Cambridge, 1891, V. I.
 (4) Dobbins, W. S., *Among the Chinese*, p. 120.

shade protruded"(1) describes a fashion that must be peculiar to a section, for such freakish habiliments were not mentioned elsewhere.(2) Americans have a penchant for living by the clock, the Chinese have all the time in the world--perhaps that is the explanation of the two watches. It is possible that this author mistook one of them for the snuff-box, so much worn in that land.(3) A similar description for a gentleman was found in Dalton. "He (Hieul) had on a brand-new silk gown and girdle from which hung his fan case, tobacco pouch, flint and steel for lighting his pipe, a pair of long ebony chopsticks tipped with silver, a new watch case.....and a porcelain snuff bottle."(4)

The mandarin's wife wore an "outer robe of pink crepe..... beneath this robe came a plaited petticoat(5) of pale green silk.....her chubby feet were encased in diminutive shoes of red satin, heavily worked in gilt thread."(6) Ralph describes a lady's costume as "a single or unlined long coat hanging loose from the shoulder to the knees, with no waistline....She wears broad trowsers to within a half inch of the ground. The bottoms of the legs are elegantly bordered with embroidery."(7) This author claims that the "women of Central China are as com-

(1) Ralph, Julien, Alone in China, Harper & Brothers: p. 174

(2) Alone in China: p. 55

(3) Nelson, Kathleen Gray, Tuen, Slave and Empress, Dutton & Company: p. 36

(4) Dalton, William, John Chinaman: p. 38

(5) Williams, S. W., The Middle Kingdom, Scribner's: 759 ff V.I

(6) Tuen, Slave and Empress: p. 46

(7) Alone in China: p. 179

pletely dressed as any women I have ever seen. They are covered from neck to heels in a costume composed of a jacket and trousers.(1) Summarizing, he writes, "all--young, old, male, female--wore a cotton jacket, broad trousers and plaited straw shoes."(2) Ralph remarks the similarity in the costume of the adults, differentiated only by "their black hair and rounded outlines". Commenting on the habit of cutting trousers, he marvels at how well they fit the women, and how baggy they look on the men when they are cut the same, that is "the inside line of the legs and middle forms a perfect crescent."(3)

In Korea "it is difficult to tell the men from the women so much alike is the costume. Both dress in long, big-sleeved robes somewhat like a blouse, with the trousers showing beneath.most of the women and girls....had a kind of green coat with long sleeves which they hold tight around their faces, only the eyes and forehead showing".(4)

Niu Tsang wore a cone-shaped bamboo hat.(5) This type authorities picture as commonly used by out-of-doors folk; the wider version of this hat, of straw as well as bamboo, are worn with cloaks made from stalks of millet or straw, and were designed to shed rain. Oiled silk or canvas umbrellas are spoken of only in standard literature. A comment by French along this

(1) Ralph, Julien, Alone in China, Harper & Brothers: p. 37

(2) Alone in China: p. 57

(3) Alone in China: p. 55

(4) Barnes, Anna Maria, Tatong, the Little Slave, Presbyterian Publishing Company: p. 8-10

(5) Nelson, Fathleen Gray, Tuen, Slave and Empress, Dutton & Company: p. 4

line was: "The Chinese as a nation are scrupulously particular not to wet themselves intentionally, or get themselves wet if it be possible to avoid it, so that as soon as the storm gave its warning, and before a drop of rain had fallen, the villagers occupying the huts huddled upon that hillside had all protected themselves under their adjustable umbrellas, and a most remarkable sight it was to see them, in hats, cloaks, and skirts of rice straw or bamboo, thatched just like the houses, to shed the rain."(1) Speaking of head-gear, the following savors too strongly of the West to be true: "the manner of wearing a Chinese hat is indicative of character, a steady young man wears his a good way back from his forehead, while a rakish young fellow will pull it half-way down to his eyebrows."(2)

There was only one mention of ladies' hats in any of the literature on China: A-tae had her head protected "from the sun by an immensely wide bamboo hat".(3) Women of the "Flowery Kingdom" expressed their femininity in elaborate coiffures. Artificial flowers, bodkins and jeweled ornaments were commonly worn by all classes. The girls wore coils on one side or queues and flowers. The adults wore their tresses smoothed with oil, closely twisted, brought to the crown and fastened with bodkins and pins. Bandeaux, with a jewel or a peak of velvet were popular. The Viceroy's wife had "glossy black hair

(1) French, Harry W., Our Boys in China, Lee&Shephard: p. 397

(2) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 22

(3) Greey, Edward, Blue Jackets, J.E.Tilton Company: p. 128

arranged high on her head, and adorned with many fancy pins, while across her forehead was a pointed band embroidered in gold and pearls."(1) Rees criticizes the mode of dressing the hair as being "too much gummed and plastered down for foreigners to consider beautiful."(2) Ralph explains the style for ladies and children of both sexes. "The black hair of the wives was coiled behind, and held in place by a narrow bar of either gilt metal or imitation jade-stone that pierced the loop in the heart of the coil. The young girls, especially the little ones, wore the coil at one side of the head, and decked it with a white bud, a green leaf, or a tiny row of blossoms. The boys wore pigtails, and the urchins had their hair shaved so as to leave tufts or tails here and there." The girls wear their hair in coils at the side of the head. "We could distinguish the sexes apart because the bigger boys wore proper pigtails while the smaller ones carried funny little rat-tail queues sticking straight out on each side and on top of their button-like heads."(3)

Make-up was commonly used. "The face is painted both white and red, many place a red spot on the lower lip. The eyebrows are brought to be very narrow, black and arched." The viceroy's wife had "sloping eyebrows, shaped like a crescent moon, heavily pencilled. Her olive complexion was lightened by

(1) Nelson, Kathleen Gray, Tuen, Slave and Empress, Dutton & Company: p. 45

(2) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 23

(3) Ralph, Julien, Alone in China, Harper & Brthers:p.12,56-57

a generous supply of powder and her cheeks and lips and even her little round chin had been touched with vermillion."(1) Rees writes of the Chinese woman, "she is too much whitened and painted."(2)

Chinese women during the Manchus' regime were greatly prized for their beauty. Ralph asks, "Are the women of China pretty? Most Europeans think not. All agree that the most beautiful women in China are those of Soo-chow;.....and in that neighborhood I saw the greatest and most frequent beauty."(3) A sour note on the subject is sounded by Davis in The Chinese Slave Girl: "women in China lose their beauty, when they have any, long before they are thirty-six years old."(4)

Hirsute adornments and the queue of the Chinese were dictated somewhat by the prevailing laws. Mustaches were permitted only when men were over thirty, or upon their becoming a grandfather.(5) Ralph's information differs slightly, "Custom, where I was, does not permit them to grow mustachios until they are married, or beards until they are grandfathers, or are at least forty-five years old."(6) Two comments by Knox emphasize the scarcity of hair upon the face. "The Chinese haven't a beard to shave off but they make up for it with a very thick growth of hair, which is all removed every ten or twelve days,

(1) Nelson, Kathleen G., Tuen, Slave and Empress, Dutton: p. 46

(2) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 23

(3) Ralph, Julien, Alone in China, Harper & Brothers: p. 40

(4) Davis, J. A., The Chinese Slave Girl, Congregational Sunday and Publishing Society: p. 157

(5) Fielde, Adele, Chinese Nights Entertainment, Putnam: p. 159

(6) Alone in China: p. 86

with the exception of a spot on the crown about four inches in diameter." And in another chapter, this novelist writes that one may see "the gods of war with a long beard and mustache. The Chinese have very slight beards, and it is perhaps for this reason that they frequently represent their divinities as having a great deal of hair on their faces, so as to indicate their superiority to mortals."(1)

In the adventure tales, the pigtail plays an active part, both literally and figuratively. Illustrations of the playfulness of this appendage are: "his pigtail stood out stiffly from his head";(2) "his pigtail grew exceedingly uneasy, waving in gentle undulations, and occasionally coiling around his shoulders",....but as "he reflected thus, his queue grew calmer."(3) During the wedding the "flutists piped away till their pigtails stood on end;" and once during the silence that followed could be heard a "rustle of pigtails."(4) Ho-Fi contemplating what to do with himself declares, "I will not hang myself up by my pigtail." "The barbers wont comb your hair they will shave all round and braid a little pigtail on behind."(5) One race of hillmen, the Miao-Tze, never conquered by the Tartars, were mentioned as not having accepted the badge of servitude, "they dared to wear their hair all over their head."(6) Inac-

(1) Knox, Thomas W., The Boy Travellers, p. 383, 367

(2) A Set of China, George R. Mooney: p. 3

(3) Seeley, Thomas H., The Porcelain Tower, Lea&Blanchard: p. 135, 137

(4) The Porcelain Tower: p. 222-223

(5) French, Harry W., Our Boys in China, Lee&Shephard: p. 159

(6) Dalton, William, John Chinaman: p. 48

curately given was the reason for this mode of male haircut, "the Chinese were forced to follow the Tartar way of shaving the head and braiding the hair." (1) Authorities wrote that it was never a Tartar custom but imposed upon the Chinese by the Manchus.

Concerning the pigtails, the Washington Star for January 3, 1911 carried an interesting item: "At Shanghai one hundred and fifty leading Chinese citizens met with the minister of the United States, Mr. Wu Ting-fang to publically cut off queues. Mr. Wu had memorialized the throne in favor of abolishing the queue. Among the reasons given was the fact that the Chinese in North, Central and South America had been teased. He also claimed that queues were a menace when worn among the machinery in mills and factories."

The two most curious customs of the Chinese were the wearing of long finger-nails to denote a gentleman of leisure, (2) and foot-binding, to denote a lady of leisure, but which finally became the "sine qua non of a bride". A few references to nails in the adventure stories were too facetious for credulity. Ho-Fi, musing on Fate, soliloquized, "If I fail, I will not run myself through with a thumb-nail." (3) The lutists "twanged the strings with their long nails". (4) The teller of tales at the Chinese inn had "finger-nails, two inches long on the left hand,

(1) Davis, J. A., Choh Lin, Cong. Sunday Sch. & Pub. Soc: p. 13

(2) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 198

(3) A Set of China: 1

(4) Seeley, Thomas H., The Porcelain Tower, Lea & Blanchard: p. 222

(that) denoted his literary occupation."(1) Hieul sauntered about the city with nails that "shot out from his fingers like a ship's bowsprit (and) were so long that they were supported by a kind of splint scaffolding."(2) French's literati, too, needed nail-supporters for "the most aristocratic ladies will often wear little silver cases on the ends of their fingers, beautifully ornamented."(3) The little concubine who hated Ting used to watch with fascination "his yellow hand.....with its palmful of yellow finger-nails grown in great spiral twists".(4) But the Chinese must have been a genius of patience who had nails that "may have been fifteen inches long, and were trained to coil up in the palm of his hand, out of the way as long as he kept his fingers doubled, which he had done for more than twenty-five years."(5)

The custom par excellence for imaginary folk to dwell upon was footbinding, probably because it seemed so cruel. Even authors who write authentically on other things went far afield on the appearance of the crippled foot. No American ever saw a native woman's foot until quite recently in history. "Trades-cant Lay, the author of a highly interesting volume called China As It Is, has given no very enchanting picture of the feet of the Chinese ladies. From his connexion with the British Medical Board at Canton, he has had opportunities of seeing them without

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- (1) Fielde, Adele M., Chinese Nights Entertainment, Putnam: p. 159
 (2) Dalton, William, John Chinaman: p. 58
 (3) French, Harry W., Our Boys in China, Lee & Shephard: p. 90
 (4) Ralph, Julien, Alone in China, Harper & Brothers: p. 199
 (5) Alone in China, p. 227

the covering; and he declares the 'golden lilies' would never have obtained the admiration they now excite among the men of China, were they not always concealed with Masonic secrecy." (1) During the fad of foot-binding neither husband nor other intimate members of the family except the mother ever witnessed the misshapen member, for socks were worn at night, and bandages during the day. Many sketches show a chubby foot, well-formed but like a child of six. The first woman noted among the authorities read to see and describe the foot and the process for producing the desired effect was Mrs. Fielde in Pagoda Shadows. (2)

Many tales were told as to how the custom came about. Seeley humorously relates how To-To, a somnambulist, was discovered by her husband wandering toward prime minister Hun's apartment. Min-Te seized her, alarmed lest she "make a false step (a fox-paw, as the French express it) and when morning came the emperor called for the cook and cleaver, and the somnambulist was cured. A proclamation went forth that the empress had established a new custom,--short feet--and that all ladies should conform. Thus it became imperative for parents to wrap the feet of the female infants to prevent growth of the pedal bones and ligaments, the toes being bent inwards toward the sole." (3) Other stories (4) are that once an Empress had club feet and the court wrapped up the feet of its daughters in

(1) Seeley, Thomas H., The Porcelain Tower, Lea & Blanchard: From notes p. 307

(2) Fielde, Adele M., Pagoda Shadows, W.G.Corthell: p. 28-29

(3) The Porcelain Tower: p. 94

(4) The Missionary Review of World, March, 1891: p. 226

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Many tales were told as to how the custom came about. Seeley humorously relates how To-fo, a womanizer, was discovered by her husband wandering toward prime minister Hui's apartment. Min-to seized her, alarmed lest she "make a false step (a fox-gaw, as the French express it) and when morning came the emperor called for the cock and cleaver, and the womanizer was cured. A proclamation went forth that the empress had established a new custom,--short feet--and that all ladies should conform. Thus it became imperative for parents to wrap the feet of the female infants to prevent growth of the pedal bones and ligaments, the toes being bent inward toward the sole." (3) Other stories (4) are that once an empress had club feet and the court wrapped up the feet of its daughters in

(1) Seeley, Thomas H., The Porcelain Tower, Lee & Blanchard: From notes p. 307
(2) Fildes, Adela M., Parade Shadows, W.G. Dornell: p. 28-29
(3) The Porcelain Tower: p. 94
(4) The Missionary Review of World, March, 1891: p. 226

sympathy; also, that the men originated the idea so their wives could not go gadding about.(1) Another legend has it that a Manchu emperor had a favorite concubine, a notable beauty, who had large feet. She compressed them at his request. He had shoes made for her with soles in the shape of the lotus. One author only, Dalton, refers to this story, "she possesses not the golden water-lilies of the Flowery Land, but rather the ugly feet of a barbarian.(2) Tartar women did not bind their feet as did the Chinese. Early adventure story-tellers were often inconsistent in writing of the ladies' skill in managing their extremities. So-Sli first "was off with greater expedition than is frequently practiced by the footless ladies of the Flowery Land." Yet, later, the author says, "she did not run away, for though she had arrived at womanhood, her feet were as those of an infant."(3) Seeley's ladies "klop-klop" down the street. Knox "met some of the small-footed women, and it was really painful to see them stumping about as if they were barely able to stand. Double your fist and put it down on the table, and you have a fair resemblance of the Chinese woman; and if you try to walk on your fists, you can imagine how one of these ladies gets along".(4) A similar concept was the "chubby feet" of the viceroy's wife, who because her "poor little feet were so small they could not bear her weight" had to have a maid on

(1) Nelson, Kathleen G., Tuen, Slave and Empress, Dutton:p.60-1

(2) Dalton, William, John Chinaman: p. 52

(3) A Set of China: 4A

(4) Knox, Thomas W., The Boy Travellers: p. 417

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(1) Nelson, Kathleen G., Man, Slave and Empress, Boston: p. 60-1
 (2) Dalton, William, John G. Thompson, p. 52
 (3) A list of Chinese
 (4) Knox, Thomas W., The Boy Travelers, p. 417

either side to support her--even then she tottered helplessly.(1)

The age for binding feet differed according to the financial status of the family. Frequently, after the girl was partly grown, the family became affluent and the girl's feet were then bound. The earlier this was done the less suffering was involved. Five or six is the age given in standard books. The little girl walked with knees on stools or lay crosswise on the k'ang much of the time for two years, pressing the backs of her legs against the bed to dull the pain.(2)

Ralph, referring to the age and method of this practice speaks of reducing women's feet by "bandaging them as soon as a girl child is three years old, so as to bring the ball of the great toe against the heel, and to push the instep up on a line with the ankle and leg."(3) She "swayed past him with the little-footed gait that is likened to lilies swaying above placid water,"(4) describes the walk affected by Chinese ladies. Also, "The women rocked and swayed through the gate as if they were walking on their heels."(5) Because of the suffering involved a woman rarely permitted the feet to become unbound. Yet mothers did permit their daughter's to loosen the bandages slightly, and often little girls who were forced to work loosened them also to allow some "spring into their feet."(6)

(1) Nelson, Kathleen G., Tuen, Slave and Empress, Dutton: p.45-6

(2) Fielde, Adele M., Pagoda Shadows, W. G. Corthell: p. 28-29

(3) Ralph, Julien, Alone in China, Harper & Brothers: p. 178

(4) Alone in China: p. 181

(5) Alone in China: p. 175

(6) Alone in China: p. 208

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- (1) Nelson, Kathleen G., Turn, Slave and Empress, Boston: p. 48-50
 (2) Fiske, Abbie M., Parade Shadows, W. G. Connelley: p. 28-29
 (3) Ralph, Julia, Alone in China, Harper & Brothers: p. 178
 (4) Alone in China: p. 181
 (5) Alone in China: p. 178
 (6) Alone in China: p. 208

Missionaries militated against this practice and placards were posted in different provinces of China during their campaigns. One argument of the natives was quaint: "The misfortune of binding feet makes not only women suffer, but men too. Before bandits arrive men could often escape, but they have wives and daughters whom they cannot leave behind. Foreign women have natural feet; they are fierce and can fight. But Chinese women are too weak to bear even the weight of their own clothes." (1)

Foot-binding received its death blow when the Empress Dowager issued an edict that no girls with bound feet would be admitted to the new schools of China. (2)

3. Festivals and Holidays

The Chinese do not have a weekly day of rest, hence festivals and holidays are made much of, and nearly every month has one or more of these occasions. Shops and other places of business are closed for a whole month at the New Year which is the most important holiday, and takes place from around the middle of the twelfth moon to the fifteenth of the First Moon. (3) The Fifth and Eighth Moon feast-days are second in importance, and have three days dedicated to each. The Fifth Moon holiday was referred to in all fiction as the Dragon Boat Festival. The Eighth Moon Feast was alluded to variously

(1) Missionary Review of World, Feb. 1894: p. 84

(2) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell: p. 443

(3) China Yesterday and Today: p. 212

as the Festival of the Mooncakes, or the Festival of the Loaves of the Moon. It occurs about the time of the harvest moon in America. The only large religious event during the year is the "Buddhist Feast for All Souls" more appropriately called the "Feast for Hungry Ghosts" by the populace. There are two ceremonial periods that correspond roughly to our Easter and Christmas. The former, the Ch'ing Ming, which comes in April is the day for visiting the graves of ancestors to put them in repair. In performance, this is nearly identical to our Memorial Day. In The Eleventh Moon festival is very important but has no period of leisure accompanying it. It is the great family festival of the year. The most interesting ceremonial takes place on the twenty-third of the Twelfth Moon(1) when the Kitchen God goes to Heaven to make his report of the family.

Since the Feast of Lanterns is allied to the New Year's, most authors refer to them both in the same paragraph, and for this reason they will be presented together in this paper.

"The Feast of Lanterns takes place at the full of the moon; but the new-year's holidays commence about a fortnight earlier, and continue for three weeks."(2) The night itself, this author punned as "upon that night you will be sure no livers in Peking would be without their lights."(3)

Again, Sang, who had gone to Peking to live, had been

(1) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell: p. 208-209

(2) Seeley, Thomas H., The Porcelain Tower, Lea&Blanchard:p.263

(3) The Porcelain Tower: p. 267

told by a neighbor at the close of the New Year's "that the lanterns would be more clever and the theatrical shows and the jugglers and the fireworks more numerous and grand than usual." (1) This author, Dalton, apparently not knowing exactly when the Feast of Lanterns came, places it either "at the commencement or end of New Year's:" (2) and, continuing, he explains, "the courts of law are closed, all business is stopped and the people do nothing but make and receive presents, and give themselves up to rejoicing." Of the Feast itself he writes, "....Every house in the cities and every boat on the canals and rivers of their vast empire, is hung about with hundreds of millions of painted lanterns, and at night the most costly and ingenious fireworks are let off for the amusement of the people." (3) Later in the story he refers back to the lanterns the night of the Festival, and the picture is much more vivid. "From roof to foundation the fantastic houses were speckled with lighted lanterns of every possible shape and hue, as if each householder had endeavored to outshine his neighbor in costliness and ingenuity but all more or less ornamented with moving figures, either of huntsmen galloping after game, soldiers engaged with an enemy, ships in full sail, tigers, lions, dragons, windmills, fishes swimming, or monkeys dancing and swinging." (4)

Even such late authors in the century as French (1883) was

(1) Dalton, William, John Chinaman: p. 49

(2) John Chinaman: p. 55 *Our Boys in China*, Lee & Shepard:

(3) John Chinaman: p. 55

(4) John Chinaman: p. 69 *Li-Fung*, Dodd, Mead & Company: p. 97

not certain of the duration of the New Year's activities. He relates that "hosts of poor families, who all the year round never taste of animal food, will indulge in a fowl on New Year's day. And if some poor merchant has so many debtors that he cannot make the rounds, or is so slow, bills must be paid on New Year's Eve,--he is allowed by common custom to carry on his work of collecting the next day, if he carries a lighted lantern in one hand to signify to every one that so far as he is concerned it is still only the night before, and not yet New Year's morning. This is the day, too, when, though only once a year, every one wears good clothes. China has a peculiar ceremony of sacrifice, and as the hour of midnight approaches the head of each family kneels and thanks the old year for its benefits. No Fourth of July in New England was half so noisy. The celebration of New Year's season is kept up with more or less energy till the feast of lanterns, two weeks later, when for a night China is one grand illumination from the Wall to Malacca, and from the ocean to the mountains."(1)

A similar concept is given by Rees. "In China, at New Year's time, for a fortnight or three weeks, nothing is thought of but visiting, feasting and good wishing. If you have not a good garment to your name you go to a pawn shop and get the loan of some for a day or more."(2) Davis, too, allots "ten or

(1) French, Harry Willard, Our Boys in China, Lee & Shephard: p. 367

(2) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 99

twelve days" to the New Year's.(1) But it is Kathleen Nelson who gives the most verifiable account of this joyful annual occurrence. "One who has never been in China on New Year's Day cannot understand the indescribable joy with which the teeming population of this vast Empire lays aside its never-finished work, and clad in new garments, goes out to welcome the incoming year.....all shops are closed, all business laid aside..... Then, too, this is time for the universal washing of persons and things, and although the land is not noted for cleanliness, during this festival dirt is in disfavor.....When New Year's eve came nothing was lacking save the final decorations. Without the populace thronged the streets, and their loud shouts and beating of gongs and drums, and the popping of innumerable fire-crackers made a deafening din. People stood at their gateways busily employed in pasting strips of red paper entreating the five blessings, or bearing congratulatory mottoes upon the lintels of their doors, and from every conceivable place fluttered narrow papers bearing the word Fuh (happiness)." A later quotation includes the custom of giving red cards: "On the table before him was a great heap of large red cards containing good wishes....."(2) Seeley mentions that one Chinese writer

has said The Festival of the Dragon Boats is not mentioned by most authors, and one only gives any description. The bit of history

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- (1) Davis, J. A., The Young Mandarin, Congregational Sunday School and Publishing Society: p. 132
 (2) Nelson, Kathleen Gray, Tuen, Slave and Empress, Dutton & Company: p. 67, 68, 69, 77

which was included was entertaining. It concerned Wuh Yuen, a man of great nobility who attempted a civil reform. Promises of the Emperor to institute a change were broken. Warning the Emperor that ruin would follow angered him, and he removed Wuh Yuen from office. Shortly after, Wuh Yuen disappeared. Seeking for, but not finding this nobleman, the people came to believe that he had drowned himself. The approach of ruin, perceived by the Emperor, though almost too late, caused him to act so that the worst evils were prevented. It was then that the Emperor realized his official's justice. Legend has it that "Wuh Yuen died on the fifth day of the fifth month, and ever since, on that day, those living near any water gather in crowds and hurry this way and that in dragon boats, as if searching for the body of the good man. Thus the Middle Kingdom keeps from forgetting one of the best men who ever lived in it." (1) They were named dragon boats because they had the heads of that mythical creature carved or painted on the bow. Early custom had degenerated sufficiently so that during the nineteenth century it had become a racing contest.

Americans see a man's face in the moon, the Chinese see a rabbit pounding rice. Seeley mentions that one Chinese writer has aptly likened her (the moon) to a pot of rice and the stars to scattered grains. (2) Around the middle of the Eighth Moon,

(1) Davis, J. A., Young Mandarin, Congregational Sunday School and Publishing Society: p. 136

(2) Seeley, Thomas H., The Porcelain Tower, Lea & Blanchard: p. 145

the Chinese have a feast and general holiday making. Dalton is the only author who mentions the event clearly enough for it to be recognized. It was at the time of the "great festival of the loaves of the moon. On that day all the moon-worshippers were dressed in their best clothes, and were going to the houses of their different friends and acquaintances with presents of money, and to interchange with each other cakes of various sizes, on which were stamped the image of the moon, with a hare crouching amid a group of trees."(1)

Several vague sentences were found that may or may not have referred to the Agricultural Festival, suggestive of "the Emperor turning a furrow every spring." Seeley writes, "In conformity to the annual custom of the rulers of the Flowery Land, he (the Emperor) set an example to his people by going forth to guide the plough."(2) Knox also writes: "the emperor himself holds the plough to turn the first furrow;(3) and Dalton gives minute details of an affair that he calls the Agricultural Festival, but which omits the furrow-turning ritual. "At this place they remained to witness the Agricultural Festival. The streets were hung with tapestry; triumphal arches were erected at different places, and covered with lanterns of every shape and hue. Then followed one litter so large that it required forty men to

(1) Dalton, William, John Chinaman: p. 109

(2) Seeley, Thomas H., The Porcelain Tower, Lea & Blanchard: p. 122

(3) Knox, Thomas W., The Boy Travellers: p. 366

carry it, on this was an immense clay cow with gilt horns and covered with ornaments; behind the figure stood a little boy with one foot naked who kept beating the cow, as if to make it go on. After the cow came all the husbandmen of the neighborhood followed by a number of clowns most grotesquely dressed. When the procession reached the governor's palace the cow was stripped of her ornaments, her insides opened and a quantity of small clay cows taken out and distributed among the husbandmen; the large cow was then broken to pieces which were distributed among the people." It all sounds like "much ado about nothing" but the prize achievement of this author's imagination was his description of the Feast of Flowers, or as he puts it "more properly the Feast of Fresh Butter. The numerous flowers of spring were all sculptured in bass-relief on walls of solid butter. The most wonderful, however, to Lyu, was a doll theatre decorated with fresh butter, in which, on a fresh-butter stage, pieces were performed by twelve-inch actors of the same edible... In the evening a grand illumination of lanterns took place, which so warmed the soluble population of gods and animals that the greater part had melted before the morning, and thus was dissolved in one day the work and labor of months;.....Twenty Lamas, selected from among the most celebrated artists of the lamasary, are daily engaged in these butter-works, keeping their hands all the while in water lest the heat of the fingers should disfigure their productions."(1) Needless to say this extrava-

(1) Dalton, William, John Chinaman: p. 184-185

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(1) Dalton, William, John Chinaman, p. 186-188

ganza was pure fiction, but it shows the extent to which an author could go in the nineteenth century without having his authenticity challenged by his contemporaries, since, at that time, the customs of the Tibetans were wholly unknown to the majority of the lay, and everything concerned with the Orient held a suggestion of unreality.

4. Food and Drink

The diet of the Chinese(1) and the manners and ceremonies attendant upon their meals have contributed greatly toward America's impressions of the strangeness of the Oriental character. Yet unsavory viands form an infinitesimal portion of their foodstuffs. Travellers and story tellers have so often spoken of the rat's hind quarters, snakes, worms, canine hams, grimalkin fricassees, bird's nest soups, and other viand novelties served up in such freakish modes of culinary art, that readers accepted them as the common fare. Rice, maize, wheat and millet form their cereals. They have a list of forty-one vegetables(2) commonly partaken of even among the poor, but their proportion of animal food was probably smaller than that of any other nation of the same latitude, because of the price and the religious beliefs--for the adherents of Buddha ate little beef. The few kittens and puppies sold were fed on rice so their flesh was clean. Rats were rare, and were usually

(1) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell: p. 98

(2) Williams, S. W., The Middle Kingdom, Scribner's: p.772,V.I

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(1) Williams, Edward T., China Yesterday and Today, Thomas Y.
Crowell, p. 98
(2) Williams, S. W., The Middle Kingdom, Scribner's, p. 772, V. 1

sold only for medicines or aphrodisiacs.(1) The Chinese ate more sea foods than most peoples, except the Japanese. The emperor had a monopoly on salt which was very scarce; consequently, most coolies used onions to season their viands. In general, the diet of the inhabitants of the Middle Kingdom was sufficient in variety, wholesome, well-cooked, but unpalatable to the Westerner because of the rancid oils and alliaceous plants used.(2) Eggs were a very important part of the diet. Duck's eggs were preferred. Chickens were hatched in crude incubators,(3) and were plentiful. No country had so many fowls as the Chinese, yet there were no poultry farms. Old eggs were considered a great delicacy. A clay mud storage was the process for the preparation of this queer dish. Another interesting mode of serving eggs was by reducing them to powder. A factory for the preparation of this albumen and yolk powder was established in Wuhu in 1897.(4)

How the authors of adventure novels utilize rumors of the Chinese penchant for strange foods to accentuate local color proves a source of much amusement. After Ho-Fi, the Chinese Bluebeard, had selected Poo-Poo's daughter as his next victim, he accosted papa at the butcher's, and "That day Ho-Fi dined with Poo-Poo on the hind quarter of a prize rat".(5) After the wedding "Slo-Sli sent....into the court to bring a young rat

(1) Williams, S. W., The Middle Kingdom, Scribner's: p.777,V.I

(2) The Middle Kingdom: p. 773,V.I

(3) Knox, Thomas W., The Boy Travellers: p. 407

(4) Washington Post, May 15, 1910

(5) A Set of China: p. 1

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- (1) Williams, S. W., The Middle Kingdom, Scribner's: p. 777, V. I.
 - (2) The Middle Kingdom: p. 778, V. I.
 - (3) Knox, Thomas W., The Boy Travelers: p. 407
 - (4) Washington Post, May 15, 1910
 - (5) A-Sat of China: p. 1

from the coop".(1) She, like any devoted housewife, knew her husband's taste in victuals and catered to his "partiality for viper soup."(2)

One raconteur, Seeley, desiring to be original past all bounds substitutes a "pole-cat" for the rat, but even when altered by being served a la Chinois, the meat is still easily recognizable.(3) This author obligingly provides real "dishes of wood-cock's brains, the pupils of cats' eyes, snails' horns, and mouse-foot jelly" besides "the bird's nest soup of life" for his readers. He also writes, "It need scarcely be mentioned that bird's-nest soup is one of the delicacies held most in esteem among the epicures of the Flowery Land. The nests used in its composition are those of the Java swallow, and are said to be formed of a gelatinous matter obtained from insects. These nests constitute one of the government monopolies, and, the importation being large, form a considerable source of revenue."(4)

Dalton speaks of meeting a street merchant who was a "dog-butcher, and was carrying a fresh-killed dog to a customer for his dinner. This dog-eating is very common among the lower order of the Chinese, who have a taste also for cats, rats, and mice."(5)

Jerry, at the banquet of the fanquis, remarks, "I've eat a whole roast duck, and am trying some fried boot-heels (whatever

(1) A Set of China: p. 6

(2) A Set of China: p. 8

(3) Seeley, Thomas H., The Porcelain Tower, Dodd, Mead & Co: p. 23

(4) The Porcelain Tower: ff p. 313

(5) Dalton, William, John Chinaman: p. 38

they may be), which ain't bad." At this feast when the first course is removed "a procession of servants entered, bearing four pigs roasted whole."(1)

Quantity, if not quality, sets the note of Dalton's meals. The menu is interesting, even if it is not authentic. "The Chinese eat very little, but their ideas of hospitality are the height of politeness and an innumerable array of miniature courses. Sometimes a single dinner will have fifty or sixty different dishes, not so much to eat as to look at. There will be dried fruits, oysters, and caviar, poached pigeon's eggs, stewed sturgeon gills, tadpoles, pickled crab's eggs, sparrows' gizzards, ship's eyes, soft, green bamboo shoots in salads, and watermellon seeds, with a host of other things."(2) There is reason for some of the queer diet, for even Westerners mix potash and lime with food, especially when it is growing, to impart strength and vitality, but according to French the Chinese have a theory that "the flesh of any animal has a tendency to make one like that animal. The dog is strong and of very great endurance; so they often prescribe a little dog meat, or the powder of tiger's bones, to be mixed with the food, for one who is feeble."(3) This author, however, in referring to rats as food, writes: "A man who had lived in China for twenty years and had made long journeys into the interior told me that he

(1) Greey, Edward, Blue Jackets, J.E.Tilton Company: p. 139

(2) French, Harry W., Our Boys in China, Lee&Shephard: p. 46

(3) Our Boys in China: p. 45

had never seen such a thing, and after making many inquiries had never heard of the flesh of one of those animals being eaten except as medicine, though (added the author as if forced to believe it against his wishes) it is doubtless true that they are sometimes."(1)

Apparently peculiar diets had a way of affecting an indulger in them, if one author, Ralph, believed what he wrote, for the groom who was presented with two lumps of silver "went away in a trance, like one who has washed down his bird's nest soup and stewed shark's fins with heated wine."(2) The same writer describes the larder of a prosperous gentleman by "He lived very well, and the products of all China--sweets from Canton, shark's fins, squid, and seaweed from the coast, and game-birds from the west--were constantly upon his table."(3)

One adventure novelist, Harriet A. Cheever in Little Mr. Van Vere of China accidentally came close to the truth, for she relates that the "Chinese as a nation are very fond of all kinds of poultry, fowl, pork, and eggs. Vast loads of all these are brought from Boat Town to feed the rich who are willing to buy, caring little for the dirt and filth midst which the things are raised. Duck's eggs are a quite favorite dainty."(4)

In the fiction of the missionaries accuracy prevails, but

(1) French, Harry W., Our Boys in China, Lee&Shephard: p. 74

(2) Ralph, Julien, Alone in China, Harper & Brothers: p. 183

(3) Alone in China: p. 235

(4) Cheever, Harriet A., Little Mr. Van Vere of China, Estes & Lauriat: p. 185

they do not always give the whole picture. The staple diet was composed of rice, beans, millet, garden vegetables and fish.(1) Practically every reference exemplifies this. Davis in The Chinese Slave Girl relates that Hou-So "brought the child a bowl of rice and a pair of chopsticks and told her to eat."(2) Another comment by this author was representative of the Middle Kingdom: "The Chinese do not care much for milk, and do not use butter at all".(3)

Perhaps the clearest delineation made on Oriental diet in the fiction was the following: "While rice is eaten by all the Chinese who can afford it, there are many kinds of food much cheaper, and the poor people must eat many a meal without tasting rice. Sweet potatoes form one of the most plentiful foods of Southern China. Beans, leeks, and a vegetable very much like our radish.....are cultivated and eaten by the poorer people, while melon-seeds and seeds of other vegetables, together with almost anything eatable, help to keep them from starvation. Nothing is wasted in China.(4) "The parts of fish and animals that even the poorest in our country would throw away are carefully saved and eaten by the very poor. The old pictures of the Chinese selling rats and puppies for food may never be a reality in that country; yet the writer knows, from what he has seen,

(1) Smith Arthur, Chinese Characteristics, Fleming Revell Co: Chap. "Economy"

(2) Davis, J. A., The Chinese Slave Girl, Congregational Sunday School and Publishing Society: p. 28

(3) The Chinese Slave Girl: p. 45

(4) Chinese Characteristics: Chap. "Economy"

that rats and other animals not more desirable are eaten by some people. In times of famine, and even when famine does not distress them, the poor gather potato-leaves and weeds, which they cook and eat."(1) In another book(2) by Davis--The Young Mandarin--at the feast of the shaving ceremony when the son is named, Mr. Lin serves "soups, fish, meats, and vegetables in great variety."

Rees summarizes concretely the preparation of and content of the Chinese meal by writing "everything was so dirty, and at dinner there was nothing but oil and rice, oily fish, and then oniony ducks and oily vegetables, some scraps of pork, and tough sweets."(3)

Only one author, Kathleen Nelson, describes a viceroy's banquet. Since the Chinese eat in reverse--dessert, meat, and soup(4)--the order as well as the menu suggest the Occident. "Salted relishes were served in dainty saucers, and then came that greatest delicacy to Chinese epicures, bird-nest soup, accompanied by pigeon's eggs and soy, while hot wine was poured for all from silver tankards.....These were followed by fish, game, and poultry, cut fine, and made into stews, which the company very dexteriously managed by means of their silver-tipped ivory chop-sticks.....Sweetmeats and confections of

(1) Davis, J. A., Choh Lin, Congregational Sunday School and Publishing Society: p. 84-5

(2) Davis, J. A., The Young Mandarin: p. 23

(3) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 186

(4) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell: Preface

every kind.....completed the banquet."(1) French's order of courses--"the generous meal that began with dessert and ended with soup"(2) is truly Chinese.

In Korea, "mochi" (a paste made of sweetened rice), and sticks of barley sugar were for sale. Another day Tatong went out to purchase for dinner eggs which were "laid end to end wrapped with straw" and tied together between each egg making a "clumsy, knotted stick".(3) Unlike the Chinese who had but two meals daily, the Koreans ate thrice. Rice and stewed beef and vegetables formed a large part of their habitual fare.

In all sections of China, especially where fuel, as well as produce was scarce, and there could never be waste of either, the Chinese had to be past-masters of culinary art in order to survive.

Custom permitted the men to eat first, after which the women and children partook of the leavings. The food, to be eaten successfully with chop-sticks (nimble-lads) had to be cut fine and the dish in which the individual was served must be held close to the mouth. Since the Middle Kingdom was the only Oriental nation where chairs were used, the peoples of the provinces which bore tribute to the Manchu emperor squatted while dining. Pere Loraine, a French priest, had "learned to eat rice

(1) Nelson Kathleen Gray, Tuen, Slave and Empress, Dutton: p. 105-108

(2) French, Harry W., Our Boys in China, Lee&Shephard: p. 147

(3) Barnes, Anna Maria, Tatong, the Little Slave, Presbyterian Publishing Company: p. 13, 33

with chopsticks, and to sit on the floor while doing it."(1)
 Old Great "ate his meals of rice, fish and vegetables seated
 tailor fashion among the coolies on the little afterdeck."(2)
 But Jerry, who was pampered by the mandarins had "knives and
 forks provided"(3) at the feast accorded the fanquis--incred-
 ible as it seems! But more amazing than even that was that
 Jerry was sufficiently adept in the application of good manners
 to know how to manipulate even those implements of eating.

The Korean meal was noisy "for the Koreans think that if
 they do not make a great noise it shows that they do not appre-
 ciate their food," and when the men "have eaten and gone then
 the women took their places at the tables." This ceremony of
 dining took place at "little round tables, only a foot and a
 half from the floor, one for each sitter"--who squatted on his
 heels--and who "had, besides his chopsticks, a spoon or two
 made of horn."(4)

The national drink in China is tea, drunk very hot from a
 small covered bowl. Water is rarely used, either as a beverage
 or a cleansing agent. The Chinese use intoxicants less than
 any other nation(5) yet they have their samshu or arrack, made
 of fermented rice, and hocshu from wheat. This latter is ex-
 pensive and used generally only by the aristocracy.

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- (1) O'Neil, James, Garrison, Tales from Tonquin, Copeland&Day:p.20
 (2) Ralph, Julien, Alone in China, Harper & Brothers: p. 16
 (3) Greey, Edward, Blue Jackets, J.E.Tilton & Company: p. 139
 (4) Barnes, Anna Maria, Tatong, the Little Slave, Presbyterian
 Publishing Company: p. 46-48
 (5) Williams, Edward T., China Yesterday and Today, Thomas Y.
 Crowell: p. 113

Among "the rustle of pigtails" and a "klop-klop of ladies' feet" the guests, who had been pledging the mandarin freely in wine and samshu, discover another bridegroom, and for a moment believe they are seeing double."(1) The Chinese food may have an effect peculiar to China, but at least the effect of the beverages is universal.

Mention has been made of the absence of milk in the diet. That impression was corroborated by Ralph who writes: "Milk is hardly ever used, and they look with disgust when we drink it, just as we are disgusted when they eat pickled tadpoles. Tea is the great national drink under all circumstances and everywhere."(2) The method of delivering milk there was by "a Chinaman jogging by, a bar across his back from which other bars are hung from his shoulders, a bucket at each end."(3)

Tea is served with meals as one writer stated that dinner was composed of "soup of lotus leaves, fish, rice, duck stewed with garlic, and tea;"(4) or at a private theatrical or party as "coolie brought two.....china cups with a pinch of tea in the bottom and a saucer on top of each. He presently came againand.....pouring hot water into each cup, recovered the cups with the saucers, that the aroma might not pass away."(5)

At a feast "wines and samshu, or rice whiskey" are served.

(1) Ralph, Julien, Alone in China, Harper & Brothers: p. 183

(2) Alone in China: p. 74

(3) Cheever, Harriet A., Little Mr. Van Vere of China, Estes & Lauriat: p. 176

(4) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 43

(5) Alone in China: p. 240

Among "the masses of distaste" and a "klop-klop of ladies" least "the guests, who had been plugging the mandarin's ribs in wine and samshu, discover another winegroom, and for a moment believe they are seeing double." (1) The Chinese food may have an effect peculiar to China, but at least the effect of the beverages is universal.

Mention has been made of the absence of milk in the diet. This impression was corroborated by Ralph who writes: "Milk is hardly ever used, and they look with disgust when we drink it, just as we are disgusted when they eat pickled tadpoles. Tea is the great national drink under all circumstances and everywhere." (2) The method of delivering milk there was by "a Chinese man jogging by, a bar across his back from which other bars are hung from his shoulders, a bucket at each end." (3) Tea is served with meals as one writer stated that dinner was composed of "soup of lotus leaves, fish, rice, duck stewed with garlic, and tea;" (4) or at a private theatrical or party as "coolies brought two....china cups with a pinch of tea in the bottom and a saucer on top of each. He presently came again....and....pouring hot water into each cup, recovered the cups with the saucers, that the aroma might not pass away." (5) At a feast "wines and samshu, or rice whiskey" are served.

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- (1) Ralph, Tales from China, Harper & Brothers: p. 183
 - (2) Alone in China: p. 174
 - (3) Cheever, Harriet A. Little, Van Vleet of China, Bates & Luntz: p. 176
 - (4) Rees, Claude A. Chan Li-Kuan, Dodd, Mead & Company: p. 45
 - (5) Alone in China: p. 245

"Though each drank none became intoxicated. Drunkenness is not a Chinese vice. Of course tea was provided in abundance, and each drank more of that than of the stronger fluids. Water did not appear."(1) Chansa, in Korea, however, prepares "ginseng water, which is a favorite drink, for the dinner."(2)

The smoking of tobacco is common to both sexes. French says of the Chinese, "They smoke incessantly, with little pipes with tiny brass bowls and huge stems. They roll up a little ball of tobacco, put it in the bowl, puff a few times, then knock the live fire out upon the floor wherever they happen to be."(3) To this menacing untidiness Ralph adds the malodorous fumes of the weed used: "between-whiles he smoked tobacco with them--tobacco that looked and smelled like red hair on fire."(4)

The Chinese smoke something else beside tobacco. "China-men do not drink much liquor. But they smoke a kind of drug made from poppy, called opium, which puts them in a dreamy state, in which they feel happy....But care and trouble come at waking-up time "when they have no wish for anything but to fill their pipes and go dreaming off again."(5)

Two opposite effects of opium (6) are given by Rees..."Tung Che-tasai, who had gone out to smoke a pipe of opium, slipped in looking wide awake and refreshed by it--in fact quite a

(1) Davis, J. A., The Young Mandarin, Congregational Sunday School and Publishing Society: p. 23

(2) Barnes, Anna Maria, Tatong, the Little Slave, Presbyterian Publishing Company: p. 47

(3) French, Harry W., Our Boys in China, Lee&Shephard: p. 65

(4) Ralph, Julien, Alone in China, Harper & Brothers: p. 16

(5) Cheever, H. A., Little Mr. Van Vere of China:Estes: p. 177

(6) Williams, S. W., The Middle Kingdom, Scribner's: p.384,V.II

"Though each drank none became intoxicated. Frenchness is not a Chinese vice. Of course tea was provided in abundance, and each drank more of that than of the stronger fluids. Water did not appear." (1) "Hanas, is Kates, however, prepared" "Kinsley water, which is a favorite drink, for the dinner." (2)

The smoking of tobacco is common to both sexes. French says of the Chinese, "They smoke incessantly, with little pipes with tiny brass bowls and paper stems. They roll up a little ball of tobacco, put it in the bowl, puff a few times, then knock the live fire out upon the floor wherever they happen to be." (3) To this remark Mr. Hanes adds the melodramatic turn of the word used: "cigarettes--which he smoked tobacco with them--tobacco that looked and smelled like red hair on fire." (4) The Chinese smoke something else beside tobacco. "China-

men do not drink much liquor. But they smoke a kind of drug made from poppy, called opium, which puts them in a dreamy state in which they feel happy.... But care and trouble come at waking-up time "when they have no sleep for anything but to fill their pipes and go dreaming all again." (5)

Two opposite effects of opium (6) are given by Hanes... "Turn the barrel, who had gone out to smoke a pipe of opium, slipped in looking wide awake and refreshed by it--in fact quite a

- (1) Davis, J. A., The Young Mandarin, Congregational Sunday School and Publishing Society, p. 23
- (2) Barnes, Anna Maria, Among the Little Slaves, Presbyterian Publishing Company, p. 47
- (3) French, Harry A., Our Home in China, Leebachpach, p. 25
- (4) Kelly, John, Home in China, Harper & Brothers, p. 10
- (5) Claver, W. A., Little Mr. Van Vane of China, Bates, p. 177
- (6) Williams, S. J., The Middle Kingdom, Scribner's, p. 384, V. II

different being from what he was when he left;" and "it is the poor.....who show these signs of opium-smoking that our missionaries make so much stock of, and there is no doubt that when those of the lowest orders deprive themselves of necessary sustenance for the sake of indulging in the pipe, the physique and the morale, also falls very low."(1)

This analysis of food and drink shows the general tendency of the writers of fiction to conclude that a few examples or specialities are common to all, and therefore a national custom.

5. Education

The Chinese above all people on earth revere learning, and the fact that all honors and promotion in office must be attained through this channel serves to raise the value of education even higher in the esteem of the populace. Few authors in the missionary group failed to recognize this love for scholastic achievement. Illustrations of comments on learning were: "Chinese devotion to learning and desire for literary titles amount to a passion;"(2) "Learning is very much thought of by the Chinese, and they dislike foreigners very much, unless they are intelligent,--that is, good scholars, with bright minds."(3)

One description of a Chinese school by Davis in Choh Lin will suffice, it refers to the school that was found for Tee Keik. "This, like others, was a private school, each pupil

(1) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company:p.69, 21-2

(2) Davis, J. A., The Young Mandarin, Congregational Sunday School and Publishing Society: p. 237

(3) Cheever, Harriet A., Little Mr. Van Vere of China, Estes & Lauriat: p. 147

different being from what he was when he left;" and "it is the poor....who show these signs of opium-smoking that our mission-aries make so much stock of, and there is no doubt that when those of the lowest orders deprive themselves of necessary sustenance for the sake of indulging in the pipe, the physique and the morale, also falls very low." (1)

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One description of a Chinese school by Davis in *Choo Lin* will suffice, it refers to the school that was found for Lee Khek. "This, like others, was a private school, each pupil

(1) Hase, *China*, 1894, p. 147. (2) Davis, *The Young Manarlin*, Congressional Sunday School and Publishing Society, p. 237. (3) Chavver, *Harley A., Little Mr. Van Vere of China*, Bates & Lauriat, p. 147.

paying his tuition. The teacher was counted among the best in Amoy, so charged accordingly. The price varied from a couple of dollars to as many tens a year, for each pupil, Tee Seik's tuition being twelve dollars a year." (1) From French the following is added for clarity, "Every little village has a school-master, and every person regardless of poverty is taught the arithmetical machine. Teachers teach to read, and, according to rank, the rites of public and private politeness." (2)

The procedure of the classroom differs greatly from that of the West. Davis in The Young Mandarin gives an excellent picture of this feature of education. The teacher "bade the new scholar repeat it after him again and again, until he knew each character and its sound. 'Now you will take your seat and study until able to repeat the whole lesson without looking at the book.' Each studied aloud, as though eager to make as much noise as possible. This was fun at first to the young student, but when his throat became hoarse the fun disappeared." (3) "As soon as a boy had learned the lesson he went to the teacher, and handing him the book, turned his own back on the master; then in a rapid way he rattled off from memory what had been learned." (4) French adds to the picture, "There were no classes in the master's school which Scott visited, nor are there, in-

(1) Davis, J. A., Choh Lin, The Chinese Boy, Congregational Sunday School and Publishing Company: p. 237

(2) French, Harry W., Our Boys in China, Lee & Shephard: p. 80ff

(3) Davis, J. A., The Young Mandarin: p. 161-2

(4) Choh Lin, The Chinese Boy: p. 124

deed, classes in any of the lower schools of China. No two were shouting the same things, but they were all shouting, and possibly that is where they cultivate the habit of going through life shouting."(1)

No fiction writer spoke of the content except Davis who refers to the "Three Character Classic."(2) Edward Williams mentions the general classical content of all education as comprised of the "Four Books" and the "Five Classics".(3) "Chinese education is largely a matter of memory, and he who commits most and can repeat readily has the best education....The scholar can repeat book after book, and even tell the book, chapter, page, and the very line of a quotation from the classic writings."(4)

No one is too old to take the examinations. Occasionally three generations are candidates at the same time. "Old, white-headed men were there, to try again what they had failed to accomplish since their youth."(5) The examination was an ordeal which consisted of writing "an essay of six hundred words, on a subject to be announced" or a similar assignment. For a government examination a candidate must have a sewtsai for security. Interesting comments on the examinations hall, procedure and confinement are made by several authors. That, throwing the most light on this trial of nerves and memory is given by

(1) French, Harry W., Our Boys in China, Lee&Shephard: p. 160ff

(2) Davis, J. A., The Young Mandarin, Congregational Sunday School and Publishing Society: p. 161

(3) Williams, Edward T., China Yesterday and Today, Crowell:p.251

(4) The Young Mandarin: p. 162

(5) The Young Mandarin: p. 237

Davis, "The hall was a barnlike structure, having small cells, each with a wooden bench and desk, and space enough for the student to sit but not lie down. Though shut in from others, they are open to watchers on raised platforms. When every cell had its occupant, the outer doors were shut, locked, and sealed; no one could enter or leave until a sufficient number of candidates had completed their work to make it advisable to let them go. Sickness and even death would not suffice to open the doors. If one dies, and such case is not unknown, the body must remain until night, and then be removed, not by the door, but through an opening made in the wall."(1) French comments on the latter point thus: "In the great examinations, of which the missionary spoke, it is a common thing to carry one or more fellows from the cells, each morning stark dead."(2) The students take into the cells with them "a teapot, bottle of wine, and basket of food".(3)

Those acquiring degrees win honorary titles. They are: "Sewtsai", translated "beautiful ability", corresponds to Bachelor of Arts; 'Kujin', translated "advanced man", corresponds to Master of Arts; and 'Chinsu', translated "exalted scholar", corresponds to Doctor of Laws."(4) A fourth degree is mentioned by Seeley and Rees. The first, in a footnote, refers to this higher degree by writing that "The College of Hanlan is the

(1) Davis, J. A., The Young Mandarin, Congregational Sunday School and Publishing Society: p. 234

(2) French, Harry W., Our Boys in China, Lee & Shephard: p. 160ff

(3) The Young Mandarin, p. 234

(4) The Young Mandarin: p. 246

University of the Chinese Empire; the buildings devoted to it form a part of the imperial residence at Peking. None are admitted as its members but those who have obtained the highest honors at the great provincial schools throughout the kingdom, and thus it may be considered as containing the very cream of Chinese wit and learning. A grand commemoration is held triennially; and those who distinguish themselves in its examinations are appointed to fill some of the highest offices of the state."⁽¹⁾

The second relates that a friend of Chun Ti-Kung's "was the proud possessor of the Lanlan Degree, the fourth and highest degree attainable."⁽²⁾

Speaking of education, Samuel Wells Williams states, "a certain degree of education is common among even the lower classes, and among the higher it is superfluous to insist on the great estimation in which letters must be held under a system where learning forms the very threshold of the gate that conducts to fame, honors, and civil employment."⁽³⁾

Any number of authors speak of the care given even a piece of paper with any writing upon it. So "emphatically and thoroughly do they believe in it that the very beggar will save with zealous care anything on which a single word is written, and the rich man in all his silks will stoop in the street to pick up a piece of paper on which anything is printed rather than step on

(1) Delp, Julian, Alone in China, Harper & Brothers: p. 277

(2) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 120

(3) Williams, S. W., The Middle Kingdom, Scribner's: p. 674, V. I.

it." A comment by Ralph explains this idea: "Since we cannot all read, we cannot know what sacred word may be put upon a piece of printed or written paper, therefore, we save all bits of paper that have letters upon them."(1) Should the desire for learning remain as intense in the twentieth century as it was in the nineteenth--after a modern public school system is established in China--there is no doubt that that country will, in time, rank among the best informed of the civilized nations.

6. Government

The emperor was the head of the state and also acted as high priest(2) of his subjects at the most important worship--that of Shang-ti at the Temple of Heaven. However, "many matters that are usually left to the government in other countries are managed by the Chinese through voluntary association of its citizens."(3) Guilds within the clans or cities acted as a check against the tyranny of the emperor. Each member of the guild had a voice in the election of officers. These guilds also were one of the important sources of the codes of Chinese laws.

The few comments that were made about the emperor or government give only a vague impression. The reader is told in one tale that "The Emperor of China looks with commendable affection

(1) Ralph, Julien, Alone in China, Harper & Brothers: p. 277

(2) Williams, S. W., The Middle Kingdom, Scribner's: p. 198, V. II.

(3) Williams, Edward W., China Yesterday and Today, Thomas Y. Crowell: p. 150-151

upon all his poor relations, of whom he keeps an inventory of about 10,000 and permits them to wear some badge by which they may be distinguished as being of kin."(1) Also, that "The emperor, in his capacity as the Son of Heaven, is supposed to keep the gods amiable. Therefore when they scourge China with drought or famine, the Emperor publicly blames himself, and increases his devotion to the gods whom he has neglected."(2) Of the government itself, it is written, "The system of government and code of laws of China are China's most magnificent work. They will bear the strictest comparison with European nations. The length of time that the nation had endured and prospered under them is enough proof."(3)

Law was not justly or strictly enforced, but because of the system of mutual responsibility wherein families paid the penalty for the crime of one member, good order was kept. Moreover, the severity of punishment, which was inflicted both on plaintiff and defendant served also to keep the people well under control during the days of the Empire.

7. Punishments

The Chinese had an axiom that aptly summed their system of justice under the Manchu regime, "'Better be thrown to the tigers than enter a court of justice.'"(4)

Punishment and tortures were popular themes, indeed, with

(1) A Set of China, George R. Mooney, p. 1

(2) Ralph, Julien, Alone in China, Harper & Brothers: p. 82-83

(3) French, Harry W., Our Boys in China, Lee&Shephard: p. 91

(4) Alone in China: p. 118

the adventure novelist. Dalton turns punishment into child's play by writing, "One of these wicked wretches gave evidence against his companions in crime; and among other things confessed that for a long period a gang of men and women called Water Rats had obtained their living by stealing and selling children to pirates. By means of this man the rest of the kidnappers were captured and sentenced to cruel deaths by the several judges before whom all great criminals have to pass in China, where the law is so merciful in all cases but high treason, that sentences of death has not only to be confirmed by each separate judge, but afterwards submitted to the supreme monarch himself. Now, the emperor, who felt deeply for the kidnapped victims, ordered the thieves to be marched slowly between the boys of the city, who might beat them to their heart's content with thick bamboos and afterwards to be beheaded; a severity which it was supposed would forever put an end to kidnapping."(1) Davis's comment, somewhat borne out by authorities but savoring strongly of the Spanish Inquisition, is, "Many of the Chinese for a slight offense, and sometimes for no offense at all, were beaten to death, torn on the rack, crucified, starved, buried alive, closed in air-tight coffins to be suffocated, hacked to pieces with the sword, not to refer to many other modes of killing by the officials."(2)

(1) Dalton, William, John Chinaman: p. 31-32

(2) Davis, J. A., The Chinese Slave Girl, Congregational Sunday School and Publishing Society: p. 281

The bastinado was used when Tou-keen wished to get rid of her lover, Si-Long,--unwelcome, since there was an emperor in the offing. "She suggested that he should receive two-hundred strokes of the bamboo, and that with the imperial gratuity of ten score marks which would accompany the execution of this order, he might be dismissed from the provinces of Pe-che-le."⁽¹⁾ Knox describes the bastinado and the procedure, thus: "One side of the stick, was rounded and the other flat; the flesh was blistered at every stroke, or raised in a great puff, and it is certain that the man must be some time in getting well. He did not scream or make the least outcry, but took his punishment, patiently, and was raised to his feet at its end. He bowed to the judge, and, perhaps, thanked him for the attention he had received, and was then led away to make room for someone else."⁽²⁾

One description of the cangue, similar to all references, will suffice. "This frightful instrument of torture had been said to resemble the stocks in which it was formerly the custom in England to fix drunken and disorderly people; there is a hole just large enough to admit a man's neck; lower down there are two smaller holes for the hands."⁽³⁾

Some of the minor forms of torture authoritatively cited: "Beating with a heavy bamboo paddle, hanging, by the thumbs with the toes barely touching the ground, and kneeling on chains,"

(1) Seeley, Thomas H., The Porcelain Tower, Lea&Blanchard: p.140

(2) Knox, Thomas W., The Boy Travellers: p. 370

(3) Dalton, William, John Chinaman: P. 42

The bastinado was used when Tom-keen wished to get rid of
 his fever, Si-Long,--unwillingly, since there was an embargo in
 the office. "She suggested that he should receive two-hundred
 strokes of the bamboo, and that with the imperial gratuity of
 ten score marks which would accompany the execution of this
 order, he might be dismissed from the province of Pe-chai-ia."

Knox described the bastinado and the procedure, thus: "One side
 of the stick was rounded and the other flat; the flesh was
 blistered at every stroke, or raised in a great puff, and it is
 certain that the man must be some time in getting well. He did
 not scream or make the least outcry, but took his punishment
 patiently, and was raised to his feet at its end. He bowed to
 the judge, and, perhaps, thanked him for the attention he had
 received, and was then led away to make room for someone else."

One description of the engine, similar to all references,
 will suffice. "This frightful instrument of torture had been
 said to resemble the stocks in which it was formerly the custom
 in England to fix drunken and disorderly people; there is a hole
 just large enough to admit a man's neck; lower down there are
 two smaller holes for the hands." (1)
 Some of the more forms of torture authoritatively cited:
 "Beating with a heavy bamboo paddle, hanging, by the thumbs with
 the feet barely touching the ground, and kneeling on chains,"

(1) Seeley, Thomas H., The Porcelain Tower, Leaning Tower, p. 140
 (2) Knox, Thomas W., The Boy Travellers, p. 370
 (3) Watson, William, John Chinaman, p. 42

are hinted at by the missionary fiction writers. The tortures best described, however, are by Knox, who wrote about finger-squeezers, "The rods are so arranged that by pulling a string the pressure on the fingers is increased, and pain very soon becomes so great that most men are unable to endure it....They squeeze the ankles in much the same way, by making the man kneel on the ground, with his ankles in a frame of three sticks that are fastened together at one end by a cord like that of the finger squeezer.....One of these cruelties is called 'putting a man to bed' and consists in fastening him on a wooden bedstead by his neck, wrists, and ankles in such a way that he cannot move....Then they place a victim in a chair with his arms tied to cross-sticks (behind him).....Another mode is by tying a man's hands together beneath his knees and then passing a pole under his arm and suspending him from it.....I will stop with the torture known as 'the hot-water snake', which consists of a coil of thin tubing of tin or pewter in the form of a serpent. One of these coils is twisted around each arm of the victim, and another around his body, in such a way that the head of the snake is higher than any other part." (1) The writer goes on to tell how this instrument is filled with boiling water, which is kept running hot.

The Ling ch'ih was the torture supreme, it was used only

(1) Knox, Thomas W., The Boy Travellers: p. 371-373

(2) Morris, Charles, Historical Tales of Japan and China: Hapinsett: p. 281

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(1) Knox, Thomas W., The Boy Travelers: p. 371-373

on a traitor who had betrayed the throne. The only reference to this was by Rees, "He finally met his desserts in being condemned to the Ling ch'ih, or the lingering death by ten thousand slices." (1) This Death of a Thousand Cuts (2) was abolished in the early part of the twentieth century, along with a great many other punishments.

Under the ancient laws, royalty could be exterminated, but it must be without spilling the royal blood. Only one reference could be found to this custom. When Nayan attempted to conquer the province ruled by Lublai Khan, he was caught, and brought before Kublai, "who ordered him to be put to death on the spot. This was done by enclosing him between two carpets, which were violently shaken until the spirit departed from the body, the dignity of the imperial family requiring that the sun and air should not witness the shedding of the blood of one who belonged to the royal stock." (3)

8. Amusements

Among all the changes wrought in the past century in both East and West, none have been more revolutionary than in the forms of amusements. Religious scruples have been laid aside, working hours shortened, and amusements commercialized; these factors have made a tremendous difference

(1) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 60

(2) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell: p. 61

(3) Morris, Charles, Historical Tales of Japan and China: Lippincott: p. 261

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(1) Rees, Gladys A., China Yesterday and Today, Thomas Y. Crowell, p. 51
 (2) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell, p. 51
 (3) Morris, Charles, Historical Tales of Japan and China, Hippincott, p. 251

in our way of life. This has happened in China to a certain extent also, yet it is interesting to learn how Americans of the nineteenth century thought the Chinese used their holidays and what little leisure they had.

Seeley, the first author to mention the pastimes of the Chinese, writes, "Masquerading is a frequent amusement in China, and masks are assumed on a thousand different pretexts." (1) He related also that on their holidays all the people go to "witness the exhibitions of fireworks, kite flying, boat-racing, etc." (2)

Games of chance are perhaps the most popular individual diversion. Even boys find them fascinating. "Very popular among boys is cricket fighting on holidays....Boys purchase and match the crickets, betting on the fight before or during the progress....Were missionaries to preach that heaven is a great gambling hall, China might accept the doctrine and become Christian in a decade." (3) (See under vices--adult gambling.)

The privileged males, young and old, are kinsmen to Old Great. "He had a way of slipping off with his chums in the crew at night after he had tied up to the river-bank, being always careful to select a night stand close to some city or town where opium joints and sing-song girls and samshu wine were plenty, and where we were entertained by the incessant

(1) Seeley, Thomas H., The Porcelain Tower, Lea&Blanchard: p.200

(2) The Porcelain Tower: p. 265

(3) Davis, J. A., The Young Mandarin, Congregational Sunday School and Publishing Society: p. 133

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(1) Seeley, Thomas H., The Paganism in China, London: George Allen and Unwin, 1900.
 (2) The Paganism in China, p. 205.
 (3) Davis, J. A., The Young Manhood, Congregational Sunday School and Publishing Society, p. 133.

ringing of joss-house gongs, the sputter of fire-crackers celebrating some superstition, and the toot-tooting of the river police, who follow the Chinese custom of blowing horns to notify the thieves when to stop thieving and lie low until the danger of detection is past."(1) This same author, Ralph, describing a party, mentions a form of entertainment that no other writer did--"Guess-finger is the favorite game". He goes on to explain how it was played. "Two men clinch their fists, and throwing them out with a varying number of fingers displayed. Each must guess the added number of fingers shown. They guess out loud, as an officer yells orders on a battle-field. If one guesses right, all the others watching, the other man must drain his samshu-cup."(2)

The theatre is a popular form of amusement. Many private theatricals are given. Puppet shows are popular, and of course, Pun-tse and Judy--son of an inch and his wife--are Chinese. One excerpt gives a rather good picture of the place of theatricals in China. "A theatre! Precisely. It is one of the most common of all common things in China. Sometimes a family or group of neighbors will have a stage erected on some open lot near their houses, and contract with some company for a certain number of hours or days. The actors recite their parts in a high, squeaking voice, which is considered quite the high art of the stage. It is a very popular form of advertisement even,

(1) Ralph, Julien, Alone in China, Harper & Brothers: p. 17-16

(2) Alone in China: p. 155

for when a dealer wants to draw a crowd to his shop he has but to hire a theatrical company to set up their stage in his neighborhood."(1) Unfortunately, if we are to judge by Ralph, "There are many light and usually comic plays on the Chinese stage to which only outcast women are taken by the men."(2) Females, of the genus honorable, if they visit the theatre at all must see only serious or proper plays.

In America, amusements and recreation were, even in the nineteenth century, tied up with parks and public gardens in which to stroll or loll. Edward T. Williams in China Yesterday and Today has written of this subject that "Public gardens, parks, and recreation grounds are conspicuous by their absence."(3) There were private gardens, especially at the yamens, or among the well-to-do. These gardens will be spoken of as ornamentation rather than amusement.

9. Ornamentation

The art and ornamentation of the Orient are mentioned in every book except the first. Only Seeley, however, speaks of the carving. Tou-Keen had "pieces of furniture wrought of rhinoceros ivory, in that exquisite style of carving in which the Chinese are yet unequalled."(4) The exquisite carving of the Chinese will not be new to the reader, but the rhinoceros ivory will.

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- (1) French, Harry W., Our Boys in China, Lee & Shephard: p. 269-70
 (2) Ralph, Julien, Alone in China, Harper & Brothers: p. 239
 (3) Williams, Edward T., China Yesterday and Today, Scribner's: p. 145
 (4) Seeley, Thomas H., The Porcelain Tower, Lea & Blanchard: p. 149

Tou-Keen also had gardens--"new gardens filled with majestic rocks of glass and terracotta, with trees dwarfed down to shrubs, and with flowers in pots upon artificial branches, fine specimens of the manner in which Art can turn Nature inside out."(1) It is Knox who gives the best picture-garden and the method of obtaining it. He writes, "Some of the curious productions of the Chinese gardeners were in the way of dwarfing trees and plants. There were small bushes in the shape of animals, boats, houses, and other things, and the resemblance was in many cases quite good. They do this by tying the limbs of the plants to little sticks of bamboo, or around wire frames shaped like the objects they wish to represent; and by tightening the bandages every morning, and carefully watching the development of the work they eventually accomplish their purpose. If they represent a dog or other animal, they generally give it a pair of great staring eyes of porcelain, and sometimes they equip its mouth with teeth of the same material. Many of the Chinese gardens are very prettily laid out."(2) Another Chinese garden is delightfully portrayed by Ralph: "When the apple and plum trees poised their cloudlike bouquets of white and red blossoms above the light and beautiful bridges, above the web-like pavilions all intricately carved, above the mirrorlike fish-pond; when the garden flowers and vases and urns and cups--.....then it was not easy to see how the Halls of Heaven could

(1) Seeley, Thomas H., The Porcelain Tower, Lea&Blanchard:p.148

(2) Knox, Thomas W., The Boy Travellers: p. 406-407

be much finer.....There was a way to walk....on paths of mosaic stonework, beneath ornamental upcurving tile roofs, between trellises and jalousies of carved arabesquerie lustrous with lacquer and Ning-po varnish."(1) This same author wrote of the Chinese, "The Orientals see as much art in a beautiful, free, flowing painting of an alphabetical character as in a landscape, and we of the West cannot see these triumphs often without admiring them quite as much."(2) Another garden, on a much smaller scale, was described by Rees. "Dwarf trees in pots, a little tank-like pond overhung by a fine weeping willow, some gardenia bushes, and small twisting paths, made the most of the limited space."(3) Perhaps, after all it will be the art or ornamentation of China rather than any other asset that will win for her equality with other sovereign nations of the world.

10. Transportation

Travellers in the Far East have complained more of customs connected with transportation than of any other thing unless it be the lack of sanitation. Water modes of conveyance during the nineteenth century were generally either by sampan, or some similar contrivance, or by the junk. Of the sampan Dalton remarks, "These boats are very common in the Chinese waters, and strongly resemble the half of a huge egg; it is indeed to this resemblance that they are indebted for the name of Tan-

(1) Ralph, Julien, Alone in China, Harper & Brothers: p. 233-234

(2) Alone in China: p. 232

(3) Rees, Claude A., Chun Ti-Kung, Dodd, Mead & Company: p. 40

Kea or egghouse boat."(1)

Many authors speak of the huge water population around Canton. It is referred to as "Boat Town" or "Floating City". Dalton's reference is, "The Floating City, which the captain soon reached is one of the curiosities of the world. And for many miles it is covered with boats of all kinds, but chiefly those called Sampans, or family boats, of which there are (imagine it if you can) upward of forty thousand in which some two hundred thousand men, women and children pass their lives."(2)

Ralph tells of the congestion of boats on Soo-chow creek in Shanghai. "Around us was an incomprehensible litter of sampans, house-boats, junks, rafts, steam-launches, stern-wheel kickaway boats, chop-boats, military transports; the bateaux of the Tanka girls who work the ferries; the craft of the broom-makers, duck-raisers, fisher-folk, scavengers, customs men, police--.....I could not tell you what other craft."(3) Describing the kickaway boat, this author says, "There were twelve or fifteen men on the tread-mill, though there might have been fifty, or none at all, but in their places a shapeless monster, all heads and legs and shadows, prisoned in a dark cell, and condemned to walk without rest to Soo-chow and back, and back again, forever."(4) Another device is the yoolo. "It is a sculling-oar that works as ours does at the stern of a boat, but

(1) Dalton, William, John Chinaman: p. 26

(2) John Chinaman: p. 22

(3) Ralph, Julien, Alone in China, Harper & Brothers: p. 18

(4) Alone in China: p. 42

it is better and more practical than ours. Instead of being a plain straight oar fitted in a notch in the taffrail, theirs is worked upon a pin that is on the taffrail, and fits in a hole in the oar."(1)

The junks frequently "have four paddle wheels, two on a side, (and) no engines." Harriet Cheever describes their profusion in the Danton river. "Hundreds of the junks sailed along their gilded masts glittering like sparks of gold in the sunlight."(2)

The most comfortable mode of land transportation is the palanquin. They, too, became familiar to the early Western traveller. One picture of the "long, queer couch" kind of chair will exemplify their appearance and mode of entry. "They are chairs with the sides and back carried up and roofed over, and the front closed by a door. They are as light as bamboo can make them, and are covered with dark silk. They rest on top of the middle of two long stout poles that are carried on the shoulder of coolies. You must back in."(3) Another form of Sedan chair is the mule litter aptly pictured by Knox when he writes of them that "they were carried by mules instead of men; one mule walks in front, and another in the rear, and the litter is supported between them on a couple of long shafts."(4)

The wheel barrow is the most important mode of conveyance

(1) Ralph, Julien, Alone in China, Harper & Brothers: p. 68

(2) Cheever, Harriet A., Little Mr. Van Vere of China, Estes & Lauriat: p. 151

(3) Alone in China: p. 94

(4) Knox, Thomas W., The Boy Travellers: p. 357

for both passenger and freight. One excerpt from French depicts clearly this type of transportation. The coolie "had rigged a sail to a bamboo mast, and was letting the wind do his work for him. This old custom of China is not confined, however, to the transportation of merchandise.....It has one wheel nearly in the centre and on either side a somewhat uncomfortable seat. Two people must ride, to perfectly balance the wheelbarrow; but in case he has but one customer, the poor coolie who acts as horse and driver all in one has a way of twisting the strap over his shoulders by which he lifts the arms of the wheelbarrow in such a way as to even his load."(1)

Peking carts, the bane of all Occidental travellers is described best by Knox, both as to the cart and to the torture experienced. "The only wheeled vehicles in this part of China are carts without springs, and mounted on a single axle; the body rests directly on the axle, so that every jolt is conveyed to the person inside, and he feels after a day's journey very much as though he had been run through a winnowing-machine. The Chinese cart is too short for an average-sized person to lie at full length, and too low to allow him to sit erect; it has a small window on each side, so placed that it is next to impossible to look out and see what there is along the route."⁽²⁾

The first Western-built railroad in China was purchased at

(1) French, Harry W., Our Boys in China, Lee&Shephard: p.390-92
 (2) Knox, Thomas W., The Boy Travellers: p. 357

enormous coast by the Chinese government, then torn up. It was feared by the natives that it might throw out of balance the fang-shui.⁽¹⁾ The rulers were also uncertain just what further powers the railroad might give the foreigner who was seeking control of the country.

G. Beliefs

The beliefs of any people are composed in the main of mythology, religion, and superstitions which were at one time or another used to account for natural phenomena.

In analyzing this fiction one cannot but be amazed at the credulity of the Chinese, but in establishing Western counterparts this credulity assumes universality, especially for one who has given numerous tips to see the identical bone or belonging of the Christ in various Roman churches, the unbelievable collection of crutches in the shrine of St. Anne de Beaupre in Canada, and the number of "witches" exterminated in Massachusetts, some of whom were grandparents of the present generation.

In dealing with these beliefs there has been an attempt to classify them as religious and superstitious, but frequently they overlap each other.

Religion in China appears to be a composite of Confucianism, Buddhism and Taoism. Confucianism vaguely denotes the be-

(1) Latourette, K. S., The Chinese: Their History and Culture, Macmillan: p. 167, 177, V. II.

A Chinese pseudo-scientific superstition in which existing forces of wind and water influence people according to the sites of homes and graves.
See pp. 143-144

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lief of the literati and includes filial piety and the state religion, or the worship of Shang-Ti.(1) Buddhistic tenets prohibit the destruction of life and teach transmigration and hell. Taoism has in it elements of Rationalism and spiritism. The rise of Buddhism in China coincided with its decline in India. How Buddhism permeated and influenced the native religions of Confucianism and Taoism is comprehensively explained by Latourette in The Development of China.(2) Two unusual features mark the Chinese religious ensemble--"the absence of human sacrifices and the non-deification of vice. Their speculations upon the dual powers of Yin and Yang have never degenerated into vile worship; nor does their mythology teem with disgusting relations of the amours of their deities;....like the Romanists they exalt **and** deify chastity and seclusion as a means of bringing the soul and body nearer the high excellence."(3)

"There has never been but one recognized altar to Shang-Ti in China."(4) The Chinese like the Jews and Mohammedans have their worship of the Supreme God centralized at the capital. The emperor, or "Son of Heaven" acts as vicegerent and is the third of the trinity of Heaven, Earth and Man. Over a period of time the three religions have been blended and steeped down to a fear of evil spirits and the worship of ancestors, and

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- Z(1) Latourette, K. S., The Chinese: Their History and Culture, Macmillan: p. 20-21, V. II.
 (2) Latourette, The Development of China, Houghton Mifflin: p. 42-47
 (3) Williams, S. W., The Middle Kingdom, Scribner's: p. 192-3, II
 (4) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell: p. 274

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 (4) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell, p. 274.

these two beliefs hold commoner and royalty alike in thrall.

What impression did Americans receive of the religion of the Chinese from the nineteenth century fiction? Of religion itself French has written that, "It must be remembered that religion is only a fashion in China and the very last thing to which a man of letters turns his attention."(1)

The diversification and blending of beliefs are shown by the following remark concerning the consternation of the workmen when they discover the suicide of Si-Long: "they ran away in great fright.....some calling on Fo, and some on Con-fut-sze and some on Laou-Kuen".(2)

It is interesting to note how the Chinese dovetailed the transmigration theory of Buddhism in with the Confucian idea of ancestor worship of departed spirits residing in a "gloomy abode" to whom they must ever send food and drink. When and where this transformation took place seemed uncertain to them, but that it would ultimately take place they did not question. W. A. P. Morton in The Lore of Cathay writing of this peculiarity states that "Buddhism is chameleon-like, taking its hue from its surroundings and promulgating at different times doctrines contradictory."(3)

Transmigration is frequently referred to. Seeley, ex-

(1) French, Harry W., Our Boys in China, Lee&Shephard: p. 214

(2) Seeley, Thomas H., The Porcelain Tower, Lea&Blanchard: p.156

(3) Martin, W. A. P., The Lore of Cathay, Fleming Revell Company: p. 252

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 (2) Seeley, Thomas H., The Portent of the Tower, LeachShephard: p. 152
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 (2) Dalton, William, John Chinaman: p. 46, 47

explained the emperor's falling in love at first sight when he saw Tou-Kuan written, "he recognized that lady as the person to whom he had been married some thousand years before, in a different state of being, and who was destined to become his spouse in this." (1) Dalton informs his reader that, "The Chinese punnicians whenever they wish to ask a favor of their pagan gods. But when trouble comes they clasp the feet of Fo. (This Fo is the chief of their Lajae gods, and according to the belief of the Chinese, must be a species of Harlequin in a very large way of business, for they assert that he has been born eight thousand times in eight thousand different shapes as a man, a woman, and every kind of animal, bird, reptile, etc., a transmigration, they believe happens to the soul of every man, which according to the goodness or wickedness of the living person, will after death pass into an elephant, goose, rat, or snake.) Having faith in the worse than silly doctrine of the transmigration of souls he (the innkeeper) feared that he should one day become a rat or snake and pass through another life hunted and despised with the powers of attaining nothing better than a squeak or a hiss. As however, I've read to him the work of God, this foolish superstition gave way and he took heart feeling grateful for the moment at a chance of escaping from prison and slavery and readily promised to cast aside his idolatry and wickedness." (2)

(1) Seeley, Thomas H., The Porcelain Tower, Leiden: p. 156
 (2) Dalton, William, John Chinaman: p. 45, 47

Farther on in the story, this same author tells of the terrors of a dying man whom the bonze sought to comfort, and the American interprets the cause of the patient's fear, thus: "No, no," said the sick man; "it is not death I fear, but that I should pass into a horse, a mere beast of burden, hereafter."(1)

A most interesting concept connected with transmigration, but not mentioned elsewhere is found in the conversation between Wang and Tuen. They were discussing the unhappy lot of woman. "Well, the consolation is that we don't have to be women always," Wang said philosophically. "Buddha said that we who, while on earth, were obedient to our husbands and his relatives, would some day come back to earth a man. That is something to look forward to. Yesterday I went to the temple and carried the money I had saved and gave it to the priest, that he might pay the toll for me at the bridge that leads to the spirit-land; and I also gave him the fee for the ferryman, and a lot of cash for the greedy one that rows the dragon-boat across a lake of blood. Now I have nothing to fear."(2)

Davis in Choh Lin refers to transmigration by writing that "Good women and girls are born girls again; and if very good they are born boys in the next life, but if very bad they may be born dogs or cats, or anything else. Good men are boys again when born the next time, but those who are not very good are

(1) Dalton, William, John Chinaman: p. 143

(2) Williams, S. W., The Middle Kingdom, Scribner's: p. 243, V. II Footnote: A reference in this volume spoke of a practice similar to this in the province of Fuhkien.

Further on in the story, this same author tells of the nervous of a dying man whom the house sought to comfort, and the American interprets the cause of the patient's fear, thus: "No, no," said the sick man; "it is not death I fear, but that I should pass into a horse, a mere beast of burden, hereafter." (1)

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(1) Dalton, William, John Chinaman: p. 145.
 (2) Williams, S. W., The Middle Kingdom, Scribner's: p. 243.
 V. II Footnote: A reference in this volume spoke of a practice similar to this in the province of Fukien.

only girls, while bad men become animals." Evidently Kailo, Choh Lin's dog, had either been very bad once, or was just getting promoted. At any rate Chi Lap was sure that, "when his soul is born again into another body, it will not be as a dog.A baby-boy may be born whom we like very much, and in it will be the soul of my dog."(1)

One amusing remark made on the prohibition of the destruction of life is when the poor Chakaja, who had worked desperately to win approval from the Lama, stands before him, but is utterly condemned because he unconsciously "had seized a flea under his vest, and in contempt of the doctrine of transmigration, which forbids men to kill anything that has life in it."

Ancestor worship revolves around the belief that after death the spirits that inhabit the body take up abode in three different localities. Davis gives the only account of the legend connected with the original idea of worshipping the spirits of the dead in a tablet. "More than two thousand years ago, as a noted prince was travelling with some of his people through a woods, all the food was eaten, and no more could be got. One of the servants of this prince--so the story goes--to save the great man's life cut a piece of flesh from his own thigh and had it cooked for his master. The prince was saved, but the poor man, unable to walk, was burned to death by a fire that was kindled in the woods. The prince afterward had a tablet made

(1) Davis, J. A., Choh Lin, Congregational Sunday School and Publishing Society: p. 103

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(1) Davis, L. A., Choh Lin, Congregational Sunday School and Protestant Society, p. 102

in memory of his faithful servant, and to this he offered incense and worship."(1) "The Chinese believe.....that every man has three souls; one of which at his death goes to heaven, one remains with the body in the grave, and one is brought home and lives in the ancestral tablet."(2) The ancestral tablet always accompanies the body to the place of internment to provide a repository for the soul which is to remain in the home. Of this Dobbins in his book, The Ansons in Asiatic Temples writes erroneously, "In the suburbs they met a man carrying a bamboo over his shoulder, from the end of which hung a ball with a coat below it. He was bringing home one of the souls of his dead father which was to dwell in the Ancestral Tablet."(3)

Ralph comments on a "hexing" superstition connected with this belief. It was that the Chinese "imagined that a European could take away one spirit from the body in making a counterfeit presentment of it on paper. Then the artist could go home and wish the woman dead, when she would straightway die."(4)

In teaching the young ancestor worship the adult explained, "The spirit of your new mother is in that tablet, and when you worship before that, you worship her spirit. You must treat the tablet just as you would your mother."(5)

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- (1) Davis, J. A., Choh Lin, Congregational Sunday School and Publishing Society: p. 59
 - (2) Dobbins, F. S., Ansons in Asiatic Temples: p. 169
 - (3) Ansons in Asiatic Temples: p. 169
 - (4) Ralph, Julien, Alone in China, Harper & Brothers: p. 54
 - (5) The Chinese Slave Girl: p. 92

There is quite a differentiation in the Chinese mind concerning the terms dragons, idols, ghosts, spirits and gods. Ghosts are somewhat synonymous with evil spirits. "The Chinese dread wandering and hungry ghosts of wicked men, and the priests are hired to celebrate a mass.....to appease these disturbers of human happiness."(1) To the Chinese, the air about them was filled with invisible phantasmagoria composed of these spectres, dragons, and gods--but the gods worried them least. Davis in The Chinese Slave Girl writes of this: "While most of the men believe in the power of the spirits of the dead, and worship them, yet for the idols and the temples they have little respect."(2)

Methods by which Buddhist prayers are made and answered are interesting. Prayer-wheels turned so many times, the repetition of a certain number of "Omto Fus", the burning of incense or joss-sticks, the drawing of lots or a great number of answers prepared beforehand;(3) and the sending up "their prayers in smoke", (4)--clothing, houses, food, money, or other needs of the departed--which go by a direct and infallible post to the exact place their projector wishes them to go; these are among the most popular methods.

"Taoism has done more than any other religion to perpet-

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- (1) Williams, S. W., The Middle Kingdom, Scribner's: p.257,V.II
 - (2) Davis, J. A., The Chinese Slave Girl, Congregational Sunday School and Publishing Society: p. 111
 - (3) The Chinese Slave Girl: p. 39
 - (4) Dobbins, F. A., Ansons in Asiatic Temples: p. 164

uate the harmful superstitions of the Chinese. The belief in witchcraft, the dread of the fox spirit, the use of mediums to communicate with the dead, belief in demon possession and the practice of exorcism--all these are common practices of the Taoist."(1) It is both a philosophy and a religion. Unlike the pessimistic Buddhist who believes life is a curse, the Taoist loves life, and tries to prolong it.

Of course, the Chinese have their Lares and Penates. The common household gods include the "Genius of the Hall", the "God of the Door", the "God of the Furnace", the "God of the Soil", and the "Spirit of the Well".(2) The Kitchen God is the most important. Adele Fielde in Pagoda Shadows writes, "Su Meng Kong....is the god of the kitchen and none would dare set up housekeeping without him."(3) Elizabeth Seegar in The Pageant of Chinese History informs us that it is on the "23rd day of the 12th moon, (that) the Kitchen God goes up to Heaven.....to make his report about the family. After the New Year he will come back again."(4)

Since it was necessary to familiarize themselves with the beliefs of the Chinese in order to know how to counteract or supplant them, the exemplifications given in the fiction of the missionaries held much of accuracy.

(1) Williams, Edward T., China Yesterday and Today, Thomas Y. Crowell: p. 335

(2) China Yesterday and Today: "Beliefs"

(3) Fielde, Adele M., Pagoda Shadows, W. G. Corthell: p. 93-94

(4) Seegar, Elizabeth, The Pageant of Chinese History, Longmans: p. 335

It was the popular belief of the Eighteenth century Chinese in the supernatural powers of the ginseng and their great demand for that root, that led to the beginnings of American trade with the East Indies. One reference only was given to those powers attributed to ginseng. "Will the son of the mandarin pardon me for asking him the particulars of this wonderful ginseng, of whom I have heard so much?" said Lyu.

"As it is certain cure for every known disease, and not only tends to prolong the age of man, but is, at the same time, a provocation of sound health, it is used by all the physicians and great men in the empire."

Many were the ingredients listed in Chinese pharmacopoeia that possessed unusual powers for giving strength or delaying old age. The search for alleviation of the latter was responsible for the first alchemy nearly three hundred years before Christ. Edward T. Williams explains that "alchemy is the mother of chemistry, astrology the parent of astronomy, and the fang-shui(1) of China is the beginning of the science of physics. All our superstitions are stumblings toward the light." (2) The dual quest for transmutation of metals and quintessence of immortality went on at the same time. We find a similar search conducted among Europeans in Ponce de Leon's quest for a Fountain of Youth, and the later day scientific grafting of glands

(1) See footnote, p. 147

(2) Williams, Edward T., China Yesterday and Today, Thomas Y.

and the transfusion of younger blood into aging persons.

Formerly Celestials supposed that the stomach was the seat of reason, as our European progenitors supposed it to be the heart, hence they "learned things by heart." One reference to this belief was, "A medley of legends and historical facts must have been spinning round together in the brain,--in the stomach I should say,--in China the mind is seated in the stomach."(1)

If one author of fiction, Seeley, writes truth, bats were considered creatures of good omen,(2) sprigs of the Peach tree placed at the doorway would avert misfortune,(3) and the white-necked crow is held in the same regard as the traditional geese at Rome.(4) This same author in writing of superstitions stated that, "the general proneness of the Chinese to superstitious practices could not be more completely proved than by an account of the charms, talismans, and felicitous appendanges hung up in houses....Among the principal are "money-swords"(5) consisting of a number of ancient copper coins, each with a square hole in the middle, fastened together over a piece of iron, shaped like a sword with a cross hilt."(6)

The Chinese reaction to natural phenomena like an eclipse is described by Davis in The Chinese Slave Girl thus: "Some were lighting off the fire-crackers, others were beating gongs

(1) Seeley, Thomas H., The Porcelain Tower, Lea&Blanchard: p.59

(2) The Porcelain Tower: p. 313

(3) The Porcelain Tower: p. 313

(4) The Porcelain Tower: p. 313

(5) Williams, S. W., The Middle Kingdom, Scribner's: p. 255, V. II speaks of this practice.

(6) The Porcelain Tower: p. 316

and drums, while nearly every one was **screaming** his or her throat hoarse, to frighten away the shadow that was slowly creeping in across the moon."(1) The raid of a tiger or Haw is attributed to the reappearance of the evil spirit of one dead.

Beliefs in connection with the foreigner are amusing. The reason for fear of the American medical men is expressed in the following: "The foreign doctors would kill them and cut them up to make medicine of, they said, for in foreign countries medicine made of Chinamen brought a very high price."(2) One basis for Chinese fear for their children was that their babies were taken for their eyes. One missionary "had seen Chinese papers representing ladies as taking out the eyes of infants to use them as magic or poisonous ingredients."(3) Another fear was that foreigners possessed an "evil eye,"--if the following excerpt is true. One missionary had a visitor who came with all the dresses she could put on, and had her servants carry the rest. She had her baby with her, also. "But when the foreign woman looked at the child and spoke about it, the mother arose in terror, seized the baby, and fled."(4) The presence of foreigners even influenced silkworms, and during their growth the English were not allowed, nor even the Chris-

(1) Davis, J. A., The Chinese Slave Girl, Congregational Sunday School and Publishing Society: p. 105

(2) The Chinese Slave Girl: p. 330

(3) Yonge, Charlotte, The Making of a Missionary, Whittaker: p. 217

(4) Ralph, Julien, Alone in China, Harper & Brothers: p. 85

tians could come near them, "since the sound of the foreign voice was supposed to agitate them so as to be fatal to their spinning."(1)

Sickness, as has been mentioned, was believed due to the presence of evil spirits. Two interesting treatments of these spirits were for the purpose of driving out those which were responsible for cholera. The first: "They took off the sick person's clothing, and then pinched and beat the patient with their hands, beating sometimes so severely as to cause not a little smarting and pain."(2) A second was "stoning the devil", since he lets people alone if he sees them in trouble. The procedure to bring about this suffering was as follows: "They (the people) gathered on a plain, and, dividing into two parties, they separated a little distance and then began throwing stones at each other. Often men were hit, wounded, and some were even killed."(3) So the devil felt sorry and left them alone.

Another belief relating to illness is that it was caused by the disagreement of the yin and yang(4) "these being the universal solvents in Chinese philosophy." One interesting reference was that the emperor "had been ordered by his physicians to wear a mask for three days to benefit his yin and yang

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- (1) Yonge, Charlotte, The Making of a Missionary: Whittaker:p211
 (2) Davis, J. A., The Chinese Slave Girl, Congregational Sunday School and Publishing Society: p. 211
 (3) Davis, J. A., Choh Lin, The Chinese Boy: p. 136
 (4) Williams, S. W., The Middle Kingdom, Scribner's: p. 122, V. II

by the suppression of hot humors."(1)

China has its bogeyman according to Davis. "When the Chinese wish to frighten their children they tell them that the black-faced man will get them."(2)

What would China be without its dragons?(3) French writes that "the great spirit that is everywhere and must be respected upon all occasions is Loong, the dragon."(4) Dragons are mixed up with the Yin and Yang, also the Feng-shui. The Feng-shui is a sort of religion concerning "wind and water"(5) and the "wind and water doctors are the geomancers. The supposed connection between the burial places and the prosperity of the living have had great influence on the science, religion and customs of the Chinese. Every unusual event or unexplained phenomena are interpreted by Feng-shui. American explanations in the fiction of these Chinese beliefs and their interrelation is interesting. The best account by French is told in the following manner, "The great principle that controls everything is the Foong-Shooey, the two powers are Yin and Yan, or life and death, heat and cold, day and night, wind and water, north and south, good and evil. It is supposed that the philosophers

(1) Seeley, Thomas H., The Porcelain Tower, Lea&Blanchard:p.200
A footnote states that "upon their proper adjustment depend health.....and stability." p. 320

(2) Davis, J. A., Choh Lin, Congregational Sunday School and Publishing Society: p. 104

(3) Expeditions to the island of Komodo have been made recently in an attempt to establish a kinship between certain reptilian animals there and a prehistoric dragon.

(4) French, Harry W., Our Boys in China, Lee&Shephard: p. 63-64

(5) Williams, S. W., The Middle Kingdom, Scribner&s: p. 246,
V. II

by the suggestion of Herlihy. (1) China has its hegemony according to Davis. "When the Chinese wish to frighten their children they tell them that the black-faced man will get them." (2) What would China be without its dragons? (3) French writers that "the great spirit that is everywhere and must be respected upon all occasions is loong, the dragon." (4) Dragons are mixed up with the Yin and Yang, also the Feng-shui. The Feng-shui is a sort of religion concerning wind and water" (5) and the "wind and water doctors are the geomancers. The supposed connection between the burial places and the prosperity of the living have had great influence on the sciences, religion and customs of the Chinese. Every unusual event or unexplained phenomena are interpreted by Feng-shui. American explanations in the fiction of these Chinese beliefs and their interpretation is interesting. The best account by French is told in the following manner, "The great principle that controls everything is the Yin-Yang, the two powers are Yin and Yang, or life and death, heat and cold, day and night, wind and water, north and south, good and evil. It is supposed that the philosophers

- (1) Seeley, Thomas E., The Far Eastern Question, London: George Allen and Unwin, 1908.
- (2) Davis, J. A., China and the West, London: George Allen and Unwin, 1904.
- (3) Expeditions to the Interior of China, London: George Allen and Unwin, 1904.
- (4) French, Harry W., Our Boys in China, London: George Allen and Unwin, 1904.
- (5) Williams, S. W., The Middle Kingdom, London: George Allen and Unwin, 1904.

first wrote of the wind and the currents of water in selecting positions for homes, roads, bridges, groves, and everything else, but it has grown into such an enormous superstition today that no matter what goes wrong it is the Foong-Shooey that is out of order."(1) This writer also relates Tao-Sin's adventure on the foreign boat in a storm. "The great dragon is beneath us. He is rolling about. He is mad. The wind comes from the north. It is Yin. It brings no good. We are facing it. We are fighting it. There is no dragon head upon the prow. There are no eyes upon the steamer. The yin is against us. We are lost. Every Chinese junk has a dragon's head or some ungainly contrivance on the prow, and a semblance of an eye on one side or both, just aft the stern, and above the water line."(2) He goes on to tell us what the frightened sailor would have done were the circumstances otherwise. "If he (the Chinese) were on shore or among his fellows with no danger of interruption from foreign powers, he would beat gongs and rattle pans, and fire fire-crackers and guns, too, if he had them. Anything to make a noise. If that didn't do, he would offer them rice to eat. He would surely please and appease the monster, or else frighten him out of his senses and send him away to disturb some one less brave and persistent in resisting him."(3)

Geomancers are spoken of in nearly all of the books. One

(1) French, Harry W., Our Boys in China, Lee&Shephard: p.63,64

(2) Our Boys in China: p. 94, 95

(3) Our Boys in China: p. 94-95

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(1) French, Harry W., Our Boys in China, Leckie & Leckie, p. 63, 64
 (2) Our Boys in China, p. 94, 95
 (3) Our Boys in China, p. 94-95

illustration will be adequate here. When the viceroy's little boy, Tung-li, passed away, "geomancers were kept busy finding a suitable resting place for the body, lest it be buried in an unlucky spot."(1)

Whenever it is feared that evil spirits are near, fire-crackers are always used to frighten them away. Another method of preventing their molestation is by building low houses not over two stories, and making numerous angles in the streets and houses, since "spirits only fly in a straight line, and make very hard work of turning corners, so you'll find more corners to turn in getting into a Chinese house than in going through the Garden of the Gods in Wyoming."(2) It is interesting to note here how unfamiliar even the geography of the United States was during the nineteenth century.

Ralph refers to this regulation of the direction of the spirits by writing, "Away from the shops were simply miles of walls, with here and there a "feng-shui" protection--a little wall set up in front of a door to keep out evil spirits; for spirits only move in straight lines, principally along currents of air and water, and these cannot turn a corner. They run up against these "feng-shui" walls, and are known to be unable to get any farther."(3) The question naturally follows: What be-

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- (1) Nelson, Kathleen Gray, Tuen, Slave and Empress, Dutton:p.95
 (2) French, Harry W., Our Boys in China, Lee&Shephard: p. 63-64
 (3) Ralph, Julien, Alone in China, Harper & Brothers: p. 91

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(1) Nelson, Kathleen Gray, T'ang, Slave and Emperor, Dutton: p. 95
(2) French, Harry W., Our Boys in China, Locksport: p. 85-86
(3) Ralph, Julien, Along in China, Harper & Brothers: p. 91

comes of them then? No amount of research answered the question.

A letter from Superfine Gold explained to her fiance very comprehensively this intangible figment of the Chinese imagination. "To protect our house from spirits of upper air we have battery on roof.....Set in earth-works are some bottles.... These look exactly like cannons when set in earth-work....Just when I wrote you.....then happened thing most curious....Fung-shuy battery on my mother's roof tumbled down....mother's house faces bend in river, and so is exposed to both currents of feng-shui, or wind and water, along which spirits only can move. It is only in cities that we build in such places; for in country, where is plenty room, we consult feng-shui doctors, who pick lucky places for build houses....We have small wall or protection in front of door.....some people do not have wall, but have looking-glass instead, just inside door. Spirits are ugly, and when they see themselves in looking-glass are frightened and will not come in."(1) This information appears to be a figment of American imagination as no authority was found to substantiate it.

Chinese men and women are quite as willing as the Western people to interpret the ways of Providence, and, if possible to find out in advance what those ways are going to be. Fortune

(1) Ralph, Julien, Alone in China, Harper & Brothers: p. 268,

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comes of them then? No amount of research answered the question.

A letter from Augustine Gold explained to her fiance very comprehensively this intangible element of the Chinese imagination. "To protect our house from spirits of upper air we have battery on roof.....Set in earth-works are some bottles.....Just these look exactly like cannons when set in earth-work.....Just when I wrote you.....then happened thing most curious.....Feng-shui battery on my mother's roof tumbled down.....mother's house

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(1) Ralph, Julien, Alone in China, Harper & Brothers: p. 268, 269

tellers are mentioned in nearly all the fiction, sometimes synonymously with geomancers as shown by the following excerpt: "As soon as the fortune tellers can tell when a lucky day for the wedding will be, then, the woman said, they would send word."(1) Dalton relates that at the holiday gathering there were many "fortune tellers who for a few coppers would promise any person silly enough to believe him that they would some day become a great mandarin."(2) Knox gives his readers an idea of the methods employed, and the attraction of the public to these oracles. "We stopped to look at some fortune-tellers, who were evidently doing a good business, as they had crowds around them, and were taking in small sums of money every few minutes. When he opened business he spread his table, and then laid out some slips of paper which were folded, so that nobody could see what there was inside. Next he let the bird out of the cage, which immediately went forward and picked up one of the slips and carried it to his master. The man then opened the paper and read what was written on it, and from this paper he made a prediction about the fortune of the person who had engaged him..... There was another fortune-teller who did his work by writing on a plate."(3)

In comparing the beliefs of the Chinese of the nineteenth century with those of Occidentals of the same period, it is

(1) Davis, J. A., The Chinese Slave Girl, Congregational Sunday School and Publishing Society: p. 60

(2) Dalton, William, John Chinaman: p. 63-64

(3) Knox, Thomas W., The Boy Travellers: p. 380

tellers are mentioned in nearly all the fiction, sometimes synonymously with geomancers as shown by the following excerpts:

"As soon as the fortune tellers can tell when a lucky day for the wedding will be, then, the women said, they would send word." (1) Dalton relates that at the holiday gathering there were many "fortune tellers who for a few coppers would promise any person silly enough to believe him that they would some day become a great mandarin." (2) Knox gives his readers an idea of the methods employed, and the attraction of the public to these oracles. "We stopped to look at some fortune-tellers, who were evidently doing a good business, as they had crowds around them and were taking in small sums of money every few minutes. When he opened business he spread his table, and then laid out some slips of paper which were folded, so that nobody could see what there was inside. Next he let the bird out of the cage, which immediately went forward and picked up one of the slips and carried it to his master. The man then opened the paper and read what was written on it, and from this paper he made a prediction about the fortune of the person who had engaged him.... There was another fortune-teller who did his work by writing on a plate." (3)

In comparing the beliefs of the Chinese of the nineteenth century with those of Occidentals of the same period, it is

(1) Davis, J. A., The Chinese Slave Ship, Congregational Sunday School and Publishing Society: p. 60
 (2) Dalton, William, John Chinaman: p. 62-64
 (3) Knox, Thomas W., The Boy Travelers: p. 380

only fair to state that there were eastern counterparts(1) to a great many of those of the East, but undoubtedly, the number of folk in the West who actually accept the traditional beliefs and superstitions are far fewer than those who do in China.

(1) Williams, F. W., Chinese Folklore and Some Western Analogies, Smithsonian Institute.

IV. CONCLUSION

In concluding, one can quite definitely state that no great fiction was written concerning China during the nineteenth century, principally because it throws so little light on Chinese culture and because the characters were superficially drawn. Outside of the fallaciousness in local color there are other reasons why it isn't good fiction.

It lacks universality of human nature, with which great writers have ever endowed their characters. This universality should be displayed to such an extent that man sees and recognizes himself in the portrayal. This no writer of the Western world could do. First, because the Caucasians did not at that time consider that the Orientals participated in such universality of character; and secondly, because the stamp of their more than two thousand old environment seemed too far beyond America in her youth to be viewed as such.

Further, great novels are based on sociological problems, dramatic conflicts of force and will, or plot--criminal, love, or war. These bases could not be utilized, for ignorance of Chinese society, government, and ethical codes prohibited the exploitation of such devices.

Then, too, behavior phenomena of the Chinese were credited to their stupidity, ignorance, and stubbornness in not accepting the superior way of life offered them by the ministering angels of the West, simply because Americans were not oriented sufficiently in China's mores to draw parellelisms between

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Eastern and Western culture. Authors made the Chinese inferior, shrouded them in mystery and made them perform in a manner entirely out of keeping with the simple, hard working natives who placed learning at the head of the virtues.

Basically, Americans had nothing in common with the Chinese as they had with the Europeans, whose development, with its series of climactic episodes paralleled ours with such similarity in each stage that it was comprehensible to both American and European authors. There was opportunity for understanding of motive and significance of relationship that was not possible in the fiction on the Chinese. Our intercourse with China was always friendly, not covetous as was England's, yet socially, we had no mirror in which to glimpse the Chinese person, his environment, nature and training, his outlets for pent-up forces or the results of his maladjustments. Literature provides a good field for the understanding of a race, but since there was no alchemist to transmute it into a form usable to authors at that time, that avenue of approach was closed.

A small but important factor in developing this fiction was the peculiarity of Chinese names which presented obstacles for writers to surmount.

Ideals, too, presented local color problems, and since ideals are usually "fears in reverse", twentieth century readers can readily see what nineteenth century writers could not--why Chinese ideals obtained and were as prevalent as they were during that period. The Chinese were caught between the Manchu rulers

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who taxed them heavily to pay indemnities to the foreigner on the one hand, and made unjust concessions to them at the expense of the native, on the other. Western peoples were emotionally conditioned to accept those ideals and values which were desirable to them, and reject others as undesirable, and they had little consideration for non-conformity to their standards. Western women, especially, emerging to their "new freedom" and grasping instantly the advantages of it, seized it firmly, then differentiated between themselves and the Chinese woman to the latter's disadvantage, since she saw little betterment in her condition by that freedom. Westerners were quite unwilling to take into consideration the march of events which were responsible for the creation of Chinese ideals,--ideals which were reflected in their standard of living, their national heroes, their mythology, their art, their ideas of nobility, courage, or self-sacrifice. Strangely enough, the Chinese recognized immediately the nobility and courage in the characters of the Occident like Frederick Townsend Ward, or General Gordon, and their sense of appreciation was marvellous as compared with that of the West.

Moreover, Americans could not understand Chinese motives, for the authors had not discovered any significant relationship between Chinese event and American literature; meaning was lost, for the chasm between the two civilizations was too great to be bridged at the time.

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Granting then, that American fiction on China during the nineteenth century was a composite, the characters, hybrids, and the spirit of the East rarely, if ever, caught, it is also true that little to speak of, that would have attracted public attention, could have been written on China at that time had it not been fiction. There was no way except through trading journals, a few travel books, and articles and letters from the missionaries, by which Americans could become familiar with the Celestials; consequently as the fiction aroused curiosity, and filled the American people with wonder, it contributed to the future friendship between them. Proof of this interest and desire of the American people to gain any information on China may be found in the enthusiasm of the book reviews or notices of that time. Furthermore, if books that we today classify as pulp were then hailed by the press and public with so much acclaim, it is evident how keen was the American public's fancy for such literature. Perhaps the best illustration of reviews were those on

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"The portions relating the adventures among the "Heathen Chinees" are remarkably fresh, and will prove exceedingly interesting just at the present time, when everything giving information in regard to the Celestials is sought by the public. New York Herald

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The episode of Little A-tae, the tea-gatherer, is unique and charming; no writer we have before met with having described a Chinese girl otherwise than grotesque or sensual, and this pretty "Heathen" will long live in our memory. New York Lantern

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Like most popular novels of the day, it has a reformatory object. Boston Times

The peculiarities of the "Heathen Chinees" have all the charm of fiction from their novelty, with the additional advantage of being founded chiefly on the personal observations of the author during a long sojourn in the land of the Celestials. Boston Times

Most of the information we have about China at present has been given us by three very suspicious classes of book-makers, geographers (men of science) diplomats, and missionaries. But this little volume, while written in an attractive and pleasing style and carefully preserving the form and interest of a novel, tells in plain, unvarnished way what are the ideas, customs, prejudices, and moral and immoral traits

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Poorly written as the fiction was, unauthentic in many respects, exaggerated, presenting the oriental character as unique, villainous, or stupid; portraying ever their unusual aspects of life, it was far from being first class literature. However, it did play a part in the historical development of the relationship between the two nations and for this reason deserves a passing glance.

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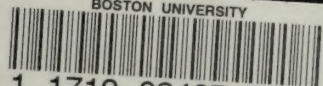
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